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CORRESPONDENCE

C — Page

Cobourg....50, 114

G

Galt....184
Guelph....24, 46, 76, 181

H

Hamilton..16, 172, 216, 249, 282, 322, 344

M

Montreal..21, 39, 139, 164, 207, 247, 278, 317, 341

N

New York....174, 256

O — Page

Ottawa, 14, 43, 147, 167, 208, 254, 280, 319, 343

S

St. Catherines....287
Saskatoon....286, 346
South Bethlehem, Penn....324

V

Vancouver....47, 100, 187, 252, 323

W

Winnipeg, 16, 41, 130, 150, 169, 215, 262, 284, 321, 345

GENERAL

A

Page

Adams, Stanley....158, 328
Allan, Dorothy.... 261
An Educational Proposition.... 52
Armstrong, W. J.... 23
Ashley, Ruth Lewis.... 353

B

Bach, John Sebastian.... 355
Barnabee, Henry Clay.... 268
Baur, Harold.... 211
Black, James Cuyler.... 3
Blackburn, A. R.... 21
Blankenstein, Milton.... 252
Bowerman, C. E.... 80
Bradley, Mrs. J. W.... 52
Brady, J. J.... 52

C

Canadian Academy of Music..20, 181, 260, 288, 328
Canadian Music Dealers.... 144
Canadian Musical Bureau....13, 98
Canadian Newspaper Directory.... 99
Canadian Organists.... 177
Caplan, Zusman.... 80
Centenary Church, Hamilton.... 123
Choral Technique and Interpretation.... 333
Christmas Music.... 192
Chitterna (Quinterna).... 107
Clarke, Robert Coningsby.... 271
Cobourg Harmonic Society.... 114
Columbia "Grand".... 97
Composers on the Quest (Cyril Scott).. 8
Consecutive Fifths (Passing Notes).... 141
Coombs, Francis.... 236
Coryell, Ruth.... 23
Cost of Music.... 78
Coutts, George.... 353
Crinian-Murray Recital.... 50
Currents and Counter Currents in the English Musical World.... 336

D

Dalcroze System of Rhythmic Gymnastics 57
Dana, Mrs. Denison.... 219
Davies, T. Alexander.... 181
Donajawski, E.... 177

F

Fanning, Cecil....180, 216
Fisher, Edward....58, 74
Friedheim, Arthur.... 180

G

Page

Gilmore Concert Bureau....48, 73
Grand Opera and Its Development.... 115

H

Hambourg Conservatory of Music....50, 275
Hambourg, Prof. Michael.... 239
Hanson, M. H....49, 201
Harrison, J. W. F.... 63
Haydn's "Creation".... 217
Helmer-Vining, Mrs. Abbie.... 219
Hesselberg, Edouard.... 93
Hicks-Lyne, Winnifred.... 50
Hodgson, Leslie.... 49
Howe, Walter.... 129

I

Imperial Choir at Ghent.... 75

J

Jacobs, Hendrik, Violin.... 258
James, Otto.... 185

K

Kihl, Viggo.... 211
Killmaster, F. G.... 24
Kubelik, Jan.... 186

L

La Gioconda.... 293
Lankow, Edward.... 183
Lehmann, Liza.... 129
Lerner, Tina.... 331
Llewellyn, Vida.... 328

M

MacKay, Hamish....111, 163
Maclachlan, Jessie.... 217
Macmillen, Francis.... 93
Macrae, Brenda.... 351
Marshall, Robert.... 24
MacCormack, John....18, 324
McKenzie, R. Gourlay.... 179
Melba, Nellie....142, 162, 186
Mendelssohn Choir....96, 124, 212, 313
Metzger, Ottilie.... 323
Mills, Wesley.... 49
Military Band.... 91
Morando, Signor.... 78
Morenzo, Paul.... 153
Morgan, Hope.... 51
Moya, Hidalgo.... 263

Page

Music and Matrimony..35, 94, 120, 202, 305
Music in Canada..... 177
Music of Christmas..... 192
Music in England..... 302

N

National Chorus..... 235
New Anthems by Canadian Composers.. 154
New Music, 25, 53, 82, 102, 107, 127, 185, 231, 269, 295, 328, 354
New Musical Literature..... 187

O

Olitzka, Rosa..... 191
Oliver, J. Arthur..... 135
Opera and Drama, Wagner..... 229
Oratorio in Paris..... 11
Oratorio Society..... 18
Organ in Moving Picture Theatres....152, 184

P

Paderewski, Ignace..... 143
Panama-Pacific Exposition..... 126
Parkdale Baptist Church..... 52
Parkdale Presbyterian Church..... 19
Passing Notes, 5, 31, 64, 88, 112, 136, 160, 194, 240, 276, 299, 331
Paulist Choristers..... 50
Pavlowa, Anna..... 219
People's Choral Union..... 22
Personalia.....44, 103, 154, 270
Pickard, W. F..... 87
Popular Taste in Music..... 58
Promising Prospects..... 236

Q

Quinlan, Thomas..... 299
Quinlan Opera Co.....309, 344

R

Robb, Harvey..... 18
Royal Male Quartette..... 287
Ruffo, Titto..... 251
Ruggerius, Franceso..... 118

S

Page

St. Andrew's Glee Club..... 23
St. James' Cathedral organ..... 353
St. James' Presbyterian Church..... 51
Scott, Cyril..... 8
Scruby, Maude..... 275
Seitz, Ernest..... 318
Semple, A. E.....50, 213
Short Compositions for the Piano..... 56
Singer, Arthur..... 51
Smith, Frank Converse..... 100
Solman, Lawrence..... 31
Strong, Marie C..... 48

T

Tetrazzini, Luiza..... 251
Theatrical Conditions in London..... 69
Theatre in England.....197, 242
Toronto College of Music..148, 217, 264, 352
Toronto Conservatory of Music, 23, 34, 55, 76, 124, 146, 186, 213, 260, 288, 311, 351, 353
Toronto Concerts.....225, 264, 290, 324, 347
Toronto Madrigal Society..... 22
Toronto String Quartette..... 20
Toronto Symphony Orchestra..... 152
Toronto Theatrical Season.....67, 221

V

Victoria Choir.....18, 347
Victoria Glee Club..... 252
Vogt, Dr. A. S.....13, 81
Voice Production..... 231

W

Wagner, Opera and Drama..... 229
Wagner and Women..... 35
Wedding of Shon McLean..... 104
Wells, Paul.....180, 183
West Presbyterian Church..... 328
Williams, R. S. & Sons..... 81

Z

Zeller, Noah..... 328
Zöllner Recital.....22, 176

ILLUSTRATIONS

A

Page

Adams, Stanley.....Cover page, Nov., 1913
Allan, Dorothy..... 261
Ashley, Ruth Lewis..... 352

B

Page

Baur, Harold..... 211
Black, James Cuyler....Cover page, May, 1913
Blackburn, A. R..... 21
Brown, Gladstone..... 324

C

Page

Chitterna (Quinterna)..... 107
Columbia "Grand"..... 97

H

Hambourg, Prof. M.....Cover page, Jan., 1914
Harrison, J. W. F.....Cover page, July, 1913
Hassell, C. H..... 100
Howe, Walter..... 129

J

Jacobs, Hendrik..... 259
James, Otto..... 185

K

Kihl, Viggo..... 211

L

LaPalme, Beatrice..... 257
Lerner, Tina.....Cover page, April, 1914

M

Mackay, Hamish.....Cover page, Sept., 1913
McKenzie, R. Gourlay..... 179
Morenzo, Paul..... 153

O

Page

Olitzka, Rosa.....Cover page, Dec., 1913
Oliver, J. Arthur.....Cover page, Oct., 1913

P

Pickard, W. F.....Cover page, April, 1913

Q

Quinlan, Thomas....Cover page, March, 1914
Quinterna (Chitterna)..... 107

R

Rappold, Marie..... 124

S

Scruby, Maude.....Cover page, Feb., 1914
Solman, Lawrence.....Cover page, June, 1913
Sullivan, Sir Arthur..... 125

V

Violin, Ruggerius, Franciso..... 119
Violin, Jacobs, Hendrik..... 259

W

Wells, Paul..... 183

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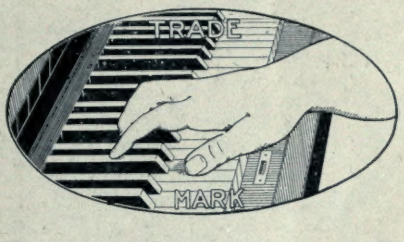

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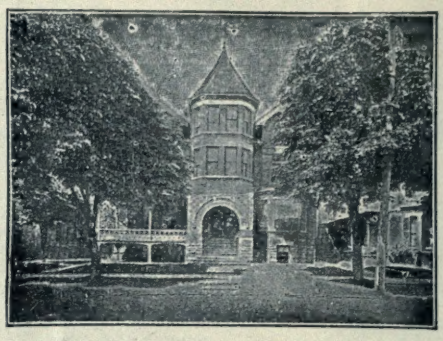

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JAMES CUYLER BLACK, TENOR

JAMES CUYLER BLACK, whose portrait appears on our front cover, was born at Franklin, Penn., in 1878. At the early age of eight years he entered the Boys' Choir of St. John's Episcopal Church of Franklin. One year later, he sang as soloist in All Saints' Cathedral, Milwaukee, where owing to the extraordinary range of his voice, he was enabled to sing many works not possible with the average boy's voice.

Upon his return to his native city, some two years later, he again entered his first choir, where he remained until his fourteenth year, when he was wisely advised to rest his voice during the changing period.

One year later, he entered the choir of the First Presbyterian Church of Franklin, as tenor soloist, where he remained for several years; leaving finally for Pittsburg, where he sang for five years in some of the largest churches of the Iron City.

Upon the advice of many prominent musicians, Mr. Black went to Italy to study with the celebrated master, Antonio Cotogni, at Rome, with whom he studied for four years and fitted himself for Grand Opera. Signor Cotogni is the "Grand Old Man," musically, of Italy. He was undoubtedly the greatest baritone of the world and is quite famous as a master of bel canto. Among his pupils were Jean and Edouard De Reszke, and the Italian, Battistini.

It was the famous baritone Campanari, of the Metropolitan Opera Company, who heard Mr. Black and advised him to study with Cotogni.

In Rome, Mr. Black studied with Signora Dondini, whose father and husband were actors of more than Italian fame.

Leaving Italy for Germany, Mr. Black studied in Berlin under some of the best teachers of operatic and dramatic art. When the new Kurfursten Opera was opened in Berlin, Mr. Black was engaged as leading tenor. While at this Opera, he studied the role of *Gennaro* in Wolff-Ferrari's 'Jewels of the Madonna" with the composer and appeared some eighteen or twenty times in this opera with great success.

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Mr. Black has sung in many of the German theatres and his repertoire is both extensive and varied, comprising some twenty Italian operas and about as many in German. He has also equipped himself with Oratorio to the extent that he is prepared to perform all standard works, while his repertoire of Ballads, Folk and Concert songs covers the principal works of both old and new composers.

Perhaps the most important engagement made for many years in connection with Toronto's church choir soloists was completed by the music committee of the Metropolitan Church, when they engaged Mr. Black as tenor soloist and who comes to Toronto direct from Europe with the best possible credentials as an artist and master of vocalization.

During the past four weeks, Mr. Black has been in Toronto at the invitation of friends desirous of having him located here, during which time he has sung to quite a number of private audiences of most prominent musical people, whose verdict of Mr. Black's singing is beyond expression in their enthusiasm of his artistry.

The Metropolitan Church are to be congratulated on securing Mr. Black's services, and Toronto should feel proud of its position in the musical world to attract such an artist.

Mr. Black has opened a studio in the Heintzman Building, where he will accept a limited number of pupils. He is also prepared to accept engagement for Opera, Oratorio or Concert, his terms for which can be obtained from A. L. E. Davies, 114-115 Stair Bldg., Bay Street, Toronto.

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PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

A CONCERT-GOER writes to a London paper to express his astonishment on reading that Paderewski "shakes like an ague" before going on to the platform for a recital. Why, he asks, in effect, should an artist like Paderewski be nervous? His technique is perfect; he knows he can do everything that is required of him; he has been all over the world, and faced thousands of audiences; what can *he* have to fear?

* * *

That is what may be called the common-sense view of the matter. But common-sense in this case is against experience. All really great artists are, and have been, nervous when facing the public. Chopin said that the very breath of an audience stifled and intimidated him. Gounod positively dreaded conducting one of his own works; so did Tschaikovski. Wagner was utterly unnerved on several occasions, and had to give the baton to Richter. Von Bulow in one of his letters refers pathetically to "the abominable fright which prevented me from playing as well as I *can* play." Rubinstein was always more or less nervous. Henselt finally abandoned concert playing because he could not get over the "shivers." I have been told that D'Albert softly whistles to cover his nervousness before a recital. Mark Hambourg was asked recently: "Were you nervous as a prodigy pianist?" "Not at all," he replied. "I was too young. Nervousness comes later." It does!

* * *

Spohr, the virtuoso violinist, said that he always lost about twenty per cent. in finish through nervousness. Ferdinand David took to his bed before a public appearance; and Wieniawski went off his food. Patti used to drink black coffee to steady her nerves. Melba is said to be a prey to excessive anxiety before singing to a strange audience. Christine Nilsson would often, while singing, tear the trimmings and laces off her skirts, by continually fingering them, and all through sheer nervousness. Musical biography is full of such examples.

There is no need to labour the point. A measure of nervousness seems to be inseparable from the artistic temperament. It is only your cold, self-satisfied, cocksure performer who never feels nervous. In order to sing or play so as to "touch" your hearers, a certain anxiety and excitement appear needful to intensify and bring to a focal point the powers you possess. Not long ago, Caruso declared in all seriousness that nervousness was the secret of his singing being so effective. "The anguish alone makes

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my voice what it is,—there is no personal merit in it," he said. Of course that is nonsense as regards the "personal merit." But one understands what Caruso means. Those whose conscious superiority is such as to enable them to maintain a perfect equilibrium under all conditions, never have been numbered among the greatest factors of the concert room. They have left their audiences in that same phlegmatic condition which they themselves enjoyed. Thus, there is an artistic consolation in being nervous!

It follows from what I have said that there can be no panacea for nervousness. But some helpful hints may be modestly offered. In regard especially to the pianist, the most reliable protective is undoubtedly solid technical skill and a cultivated memory. Imperfect memory will often serve the player the most unexpected pranks. A few years back, a distinguished Russian pianist (a lady) was playing at Stuttgart. She was down for a certain concerto with the orchestra. The conductor advised her to have the music before her, but she laughed at the idea. "Why, I have played the thing without notes for years!" she said. Alas! when the performanc was in progress, her memory, by some unexpected freak, completely failed her. She plunged about hopelessly and painfully; then came silence. They began over again. This time she scurried through, but omitted the cadenza. With rare command, the conductor brought his hand "home" in safety. When, with almost super-superhuman forgiveness, he sought to comfort the pianist by remarking that others had been placed in a like position, she replied, with tears in her voice: "I do not care to whom else it happened: the trouble is that it has happened to me."

Who knows what may have been worrying her, so as to produce this catastrophe? May I mention a personal experience? I had to leave home once for a church service when my only child was thought to be dying. No deputy could be found, and I had to get through as best I could. One of the hymns was in E flat, and I thought better to take it in E natural. During the playing over of the first two lines, my mind wandered completely away to the trouble at home The fingers went on mechanically. But presently the mind returned to its duty, and the eyes to the music in front. I shall never be able to explain it, but, to my horror, I found that I had completely forgotten that I was playing in E natural, and actually played the third and fourth lines, from the score in front of me, in E flat! It makes me shiver to think of it yet, and it is fifteen years ago. Luckily my choir and

church people knew the circumstances and—forgave me!

To return: Do not imagine that you know a piece when you can play it with apparent perfection in the privacy of your own room. To play it in public you have to know it ten times better, and yet a hundred times better. It is like Schumann's directions when he wanted a tremendous *forte*. "As loud as possible," he wrote, and followed that by "still louder!"

Remember further, that the greater, the finer, the more thorough the mechanical ability, the less risk there is of becoming nervous from fear of certain difficulties which might be in the way of an absolutely safe and sure rendering. I remember when I was a young organist giving recitals in my church, I was always most nervous with the difficult pieces. To be sure, I could play them perfectly well by myself, in the empty church; but the presence of an audience always robbed me of a certain percentage of my ability. Which, of course, is only to restate what Spohr said, as already indicated above.

In this connection, ingenuity and fingering should be aimed at, for there is scarcely a passage, no matter what its difficulty, that cannot be made easy, or at least sufficiently easy, by a well-devised fingering. As to physical remedies, I can only suggest that the nerves be kept in good order, and the general health well attended to. Temperate habits have also much to do with steadiness of nerves,—though I know several public players who carry themselves safely through a recital with "a stiff whisky and soda" just before. But that game is risky, though I am bound to admit that I have known men who played better when they were half drunk than when they were wholly sober. Some years ago, I met a certain violinist known as "Paganini Redivivus," a marvellous player, and though he was electrifying the public all the time, I never saw him sober during an entire week! He would drink unlimited whisky "raw", as one drinks water (if one *does* drink water), and "never turn a hair!" But —— I never saw him with a clean collar. *Verb Sap.*

* *

Miss Grace Smith, the accomplished solo pianist, will take her vacation in England and will leave town May 7th, returning early in September.

* *

Mr. H. Whorlow Bull, of Windsor, Ont., has accepted the position of bass soloist and choirmaster of the First Baptist Church, Detroit, one of the largest and most influential churches in the city. The choir numbers forty voices.

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The Bell Ticket Bureau, which was established last year by manager Wimperley of the Bell Piano Co., at 146 Yonge St., and placed under the direction of Mr. W. F. Tasker, has proved a great convenience to the concert and theatre going public of the city. Centrally situated it saves its patrons much loss of time which would result had they to go to the Royal Alexandra, the Foresters' Hall, the Conservatory of Music, etc., to purchase tickets. Mr. Tasker has already developed a large business, which will reach larger proportions next season, the more especially as the Bureau makes no advance on the regular price of the tickets.

* *

THE REAL THING

At the reception and home-coming welcome given to Dr. A. S. Vogt by the National Club, on Friday, April 18th, the services of Mr. James Cuyler Black, tenor, were engaged. His singing was received with the greatest possible enthusiasm by the distinguished gentlemen present.

After being presented to Dr. Vogt and many of the prominent gathering at the close of the evening, our world-famed choral conductor was asked as to his opinion of Mr. Black's singing, to which he was heard to reply, "The Real Thing."

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COMPOSERS ON THE QUEST

No. XII. CYRIL SCOTT

Special to MUSICAL CANADA *by Herbert Antcliffe*)

ONE of the most fascinating studies in psychology is that of the artistic affinity that exists between men of different ages, temperaments and nationalities. This is undoubtedly one of the causes which first drew attention to the work of the young English composer, Cyril Scott. His style bears a remarkable resemblance to that of Claude Debussy, but those who know him say that the style was formed before he knew anything of Debussy's work, while his musical education was acquired at one of the most Teutonic of German Conservatoires. It is evident therefore that the similarity arises from a greater or less affinity between the two composers, not from any imitation on the part of the younger one.

Cyril Scott was born at Oxton, near Liverpool, in 1879 (it is somewhat interesting to notice the number of young English composers, who were born between 1875 and 1880) and after the completion of his general education he was sent to Frankfort-on-Main to be prepared for his profession. Here he was placed under the tuition of Ivan Knorr (the teacher of several other well-known British composers, including Algernon Ashton, Norman O'Neill, Percy Grainger, Roger Quilter and Balfour Gardiner) for theory and Lazarro Uzielli for pianoforte. To both of these teachers, he in common with their other pupils, pays frequent and cordial tributes for the excellence and care given to their work.

He first attracted attention by a number of instrumental works, including no less than five overtures, two suites, a concerto for violoncello and several chamber works. All these are now overshadowed by the number of songs and short lyric pieces for the pianoforte, in which forms he is at his happiest and commands attention and admiration on all sides. Not all his work has the same succcess, however, and occasionally he seems to be experimenting with the possibilities of his technique and the comprehension of the public. One of his works, a pianoforte sonata, was almost universally condemned for its laboured originality and its eccentricity. He had recognized the futility of employing a key signature for sounds which could not possibly be called in any recognized key, and time signatures were equally useless, for hardly two consecutive bars were of the same measure. It was an interesting experiment and doubtless proved a useful exercise to the composer. Whether human ears and human tastes will ever allow of its being classed among works of real musical interest is doubtful.

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Generally speaking his works carry an air of sincere and genuine spontaneity, even when their idiom is most strange and bizarre. Some of his more robust work, such as his setting of Walt Whitman's "My Captain," rings with the vigour and straightforwardness commonly associated with British seafaring folk. All his melodies, and particularly his vocal melodies, are remarkable in this respect, in view of his unique ideas of harmony. In this matter, the combination of diatonic melodies with the most daring and modern harmonies, his work is not unrelated to that of Cyrill Kistler, who was one of the strangest and most promising German composers of a few years ago. Even in such songs as the one already mentioned, in the simple and pathetic, "A Roundel of Rest," or in the brighter but equally simple "Prelude," there is this original feeling for harmony, which attracts even when we least understand it. Through this means the voice part is set in a kind of atmosphere created by the pianoforte part, which with all its strangeness, and sometimes a degree of harshness, is invariably appropriate.

Though his melodies are of a diatonic character and his harmonies so very uncommon, the former are rarely commonplace nor are the latter eccentric for eccentricity's sake. This does not mean he never makes mistakes. No composer ever lived without making mistakes, and some of his most charming songs are marred by errors of judgment, especially in the employment of harsh discords where the ear demands a satisfying and complete close.

What strikes one most, however, about the songs of Cyril Scott, is their infinite variety. He can portray equally vividly the manly pathos of "My Captain," the very different, but equally healthy pathos of "A Roundel of Rest," or the poignant grief of "Sorrow" and "For a dream's sake." There is little in song literature more dainty than "Don't come in Sir, please," or more charming, each in a different manner, than, "And so I made a Villanelle," "Prelude," or "The New Moon." Still further variety is found in the Omarian philosophy of "A Song of Wine," with its fierce notes of challenge and satisfaction, in the personal quality of "The Unforeseen," and the straightforward vigour and tenderness of "Arietta."

The characteristics of his pianoforte music are as distinctive and as many as are those of his songs; and while some of them are the same, others are totally different. Cyril Scott is himself a pianist of some considerable ability, and knows exactly what can be done with his instru-

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ment. He also has little regard for the incompetent person or the one whose technique is old-fashioned. The middle-aged amateur whose technical horizon is bounded by the earlier sonatas of Beethoven or the morceaux of Sydney Smith, would be well advised to leave the works of Cyril Scott to others, unless he or she is prepared to make an entirely new study of these matters.

It is in his pianoforte music that Cyril Scott is most original and most advanced, and very often in this he is also at his strongest. He has moods and manners as varied as in his songs, if not more so. Barbaric splendour alternates with the rigid order of eighteenth century civilization. His early "Handelian Rhapsody," and the comparatively recent Suite, "In the old style," belie their names in some respects,—in their harmonic structure, for instance,—but they are distinctly copies of what they profess to be, so far as it is possible to copy a language in one that is entirely different. "Danse Negre" goes to the other extreme in its strong, but unconventional rhythm that tempts one to the uncontrolled physical exercise of the primitive savage. "Columbine" and "Three Little Waltzes" bring us from the primeval forest to the salon of civilization, and Two Etudes to something very like the conventional concert hall.

Outdoor life is, however, his chief source of inspiration, by which we get "A Mountain Brook," "Summerland," "Cuckoo-Call," "Two Alpine Sketches," "Water Wagtail," "Over the Prairies," and other themes of the open. Some of these pieces have an element of descriptiveness, but most, like Beethoven's Pastoral Symphony, are "more expression of feeling than painting." His melodies in these works are less obvious than are those of his songs, while his harmonic treatment is different only in regard to the actual requirements of each case. Much of his music is difficult to play, not so much for its actual physical difficulties (though some of it requires a very wide hand stretch) as for its unusual progressions. Yet it is by this means that he secures his very striking effects of tone-quality.

Like all other modern composers, Cyril Scott is a master of the kaleidoscopic variety of "tone-colour," offered by the orchestra; but even more he is a master of the varied tints obtainable at the keyboard. He, more than almost any other composer of to-day, and certainly more than any other British composer of to-day, is showing how manifold are the varieties of tone-colour which the pianoforte affords, and with this he is also supplying us with music which is fresh and beautiful.

To say that he is too prolific would perhaps be doing him an injustice, for he has at any rate realized his own limitations sufficiently to restrain himself from offering to the public long and uncalled for orchestral effusions. Yet what faults or weaknesses he has must be set down to the extremely rapid rate at which he has produced new works. He is essentially a lyrical composer, whose media are the pianoforte and the human voice. In these matters he is in the front rank of the pioneers of to-day.

* *

ORATORIO IN PARIS

(*Special to* MUSICAL CANADA *by W. E. Haslam*)

PARIS has no fewer than four theatres (The Opera, Opera-Comique, Lyrique and Trianon-Lyrique) all devoted to serious opera or lyric-drama. These are all more or less highly subsidized by the city. Three concerts of symphonic music are weekly given by the orchestras Lamoureux, Colonne and the Conservatoire. But it must not be supposed that the efforts of these institutions and organizations constitute the sum total of the musical activities of Paris.

Oratorio, and so-called sacred music, receive a very great amount of attention, both as regards its executants and the public.

There is the Hændel Society, an organization devoted exclusively to the performance of this master's works. The name Hændel to the ordinary musical mind is generally associated with the Messiah, Israel-in-Egypt, Samson Agonistes, Judas Maccabæus and perhaps Acis and Galatea. But the great composer has enriched the world of instrumental music with many masterpieces; and his Italian operas (to quote only one, *Xerxes*) abound with gems of melody, some of them untilized later by the composer in subsequent works. The Hændel Society of Paris forms its programmes entirely of this composer's music, all of course given in concert form. The Messiah is given once every year with a special translation prepared for the Society. This version is made with a view to adjust the musical and verbal accents, and so avoid the often grotesque errors that are found in the original versions as printed. Hændel, although living the greater part of his life in England, never mastered the Prosody of its language. The reverential care with which the Messiah is given may be judged from the little detail, that between the second and third parts of the oratorio is interpolated the concerto for organ and orchestra by Hændel (Op. 7, No. 4) in accordance —as the programmes state—with the custom

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instituted by Hændel himself. It may be also mentioned that "cuts" made elsewhere are not observed in the Paris performances. As an instance, the air "He was despised" is given with the second part, this being usually omitted.

The J. S. Bach Society is another organization doing admirable work, and is devoted exclusively to the study and public performances of the sacred cantatas, motetts and instrumental performances of the composer's works whose name they bear.

A third society—"The Sacred Concerts of the Sorbonne"—(*Les Concerts Spirituels de la Sorbonne*) deserves special mention for the very great care and reverence with which the works submitted are performed. More eclectic than its sister societies, the sacred concerts of the Sorbonne are not represented by the works of any one composer. This season's programme comprised the Creation (Haydn), Requiem (Berlioz), Messiah (Hændel), Beatitudes (C. Frank), Mass in D and Mount of Olives (Beethoven), Redemption (Frank), Prodigal Son (Debussy) and The Good Friday music from Parsifal (Wagner). It must be admitted that these concerts given in the old historic church on the Sorbonne, which for reasons too long to state here, is no longer used for the usual sacred services, produce an effect on the auditors absolutely unobtainable elsewhere The church of the Sorbonne is famous as being connected with the old classic seat of learning The School of the Sorbonne. Its pillars, with their delicate carved traceries resembling lace-work, have been well-described as poems in stone. Around the walls are hung large paintings by some of the most famous artists of the earlier periods of the Italian and French Schools. On the right, as one enters, is the marble tomb of the great prelate and statesman, Cardinal Richelieu, with its statues and carvings by the sculptor Girardon. These concerts are always given on Sunday afternoons; there being no modern appliances, such as electricity, the church is lit by wax candles only. The orchestra and chorus are remarkably good, and well-rehearsed, the conductor M. Paul de Saunières—an exceedingly capable and experienced musician devoted to his work, and the soloists are selected from the principal singers of the Opera and the Opéra-Comique. The artists—soloists, orchestra and chorus with their conductor are masked from the public by plants and evergreens. There is no applause of course, and nothing can exceed the reverential spirit in which these works are listened to. The church of the Sorbonne possesses certain facilities for the disposing, or perhaps receding, of a second or

echo choir, by which certain pianissimo effects with perfect intonation are secured such as those necessitated by Berlioz's, "Flight into Egypt," producing an extraordinary impression, certainly unattainable in the concert-room. The effect produced by the invisible choir of trumpets (not cornets) launching its harmonies from the lofty cupola or dome of the Sorbonne in response to the *ff* of the choir and orchestra, in the body of the church, alike invisible, as required by the "Tuba Mirum," of Berlioz's Requiem is almost painful in its intensity. As the performance of an opera suffers when given in the concert-room and denuded of its necessary adjuncts of scenery, costume and action, so in like manner oratorio is really only heard when given with its natural surrounding viz. the church. Its name derived from the Latin "Orare," to pray, indicates this. H.

* *

RETURN OF DR. VOGT

Dr. Vogt returned from his European trip on April 15th. On the Thursday following, he was banqueted by the National Club and explained to his hosts his proposition to take the Mendelssohn Choir to England and Germany in 1915. He estimated that the cost of the trip would be $75,000, a sum which he was assured by several financiers present would be raised for him.

On the 25th, he was entertained by the Arts and Letters Club.

Dr. Vogt has already taken the initial steps towards the organisation of the new choir.

* *

CANADIAN MUSICAL BUREAU

Now organizing for the Season of 1913-14
Jessie MacClachlan is coming

Mr. Wm. Campbell, manager of the Canadian Musical Bureau, Toronto, is now busy organizing for the season of 1913-14; and artists desirous of joining should get in touch with him early in the present month. The past season has been a good one, considering the adverse weather conditions; but the coming season promises to be much better.

Jessie Maclachlan, the Scottish prima donna, who has no equal in the realm of Scottish song, will tour Canada and the United States next season, under Mr. Campbell's management. Two years have gone by since this charming vocalist moved amongst us; and her return will be hailed with delight everywhere. Applications for dates are already coming in from the leading cities in Canada and the United States, and her manager predicts that Miss Maclachlan will have an exceptionally busy tour.

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AT THE CAPITAL

OTTAWA, *April 25th, 1913.*

In former years, it has been considered unwise to give concerts in Ottawa after the 15th of March, but this year has proved an exception to the rule. The most casual observer must have noticed a better appreciation of music this winter, While there have been some exceptions, the desirable musical events have been well patronized to a greater extent than ever before. The principal artists who have been heard here have been David Bispham, Arthur Friedheim, Clara Butt and Kennerly Rumford, Ysaye, Clement, and Godowsky. The latter played to a disgracefully small audience in the Collegiate Institute Hall, on the evening of March 24th. April has been one of unusual activity. First, on April 2nd and 3rd, Mrs. W. H. Brunel surprised and delighted everyone by giving the cantata "Belshazzar" in operatic form with a chorus of 200 voices and an orchestra of 40 local musicians. The house was completely sold out on each occasion and Mrs. Brunel is being warmly congratulated on her success, both in training the chorus and conducting. The next event was the Choral Society Concert in the Russell Theatre, under the direction of Mr. J. Edgar Birch. With a splendid chorus of 125 voices, a most effective interpretation was given of Coleridge Taylor's "A Tale of Old Japan," and Elgar's "Dance" from the Bavarian Highlands. For the fifth successive year the Society were fortunate enough to have the accompaniment of the Boston Festival Orchestral Club, increased to 13 instruments. The solists were Mrs. Grace Bonner Williams, soprano; Marguerite Dunlap, contralto; Arthur Hackett, tenor, all of New York, and Mr. Cecil Bethune of Ottawa, bass.

The Morning Music Club have given the public an opportunity of hearing a number of artists this winter under its auspices. None have given more pleasure or aroused more favorable comment than Miss Jessie Caverhill Cameron,

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pianist, of Montreal. The musical season was brought to a fitting end by the concert of The Ottawa Symphony Orchestra, in the Russell Theatre, April 15th.

To one of Mr. Donald Heins' temperament and ambition, the word failure is unknown, and on the contrary success has attended the Symphony Orchestra since his advent as its conductor. He presented an orchestra of 80, the majority of whom were pupils of his own and who formed a violin section in which Ottawa may take pride. The soloists were Miss Gladys Ewart, pianist, a pupil of H. Puddicombe. With orchestral accompaniment, she played magnificently Schuman's A Minor Concerto. Miss Britton, contralto, of Ottawa, furnished the vocal numbers. Miss Britton has a voice of much natural beauty which she uses with good judgment.

During the past six years each winter Mr. Arthur Dorey has given a series of bi-monthly free organ recitals in Christ Church Cathedral. The steadily-increasing attendance is sufficient evidence of their popularity. And Mr. Dorey's labour in the cause of musical advancement is much appreciated. The programme of his closing recital, April 27th, was: Allegro Moderato (Sonata in C minor), Op. 29, Renner; First Pastorale, Scarlatti; Nocturne, Op. 3, W. R. Driffill; Fantasia "Veni Creator Spiritus," F. Capocci; Cantilene, H. W. Marchant; Military March in D, Elgar.

The Horniman Co. who have never before been heard in Ottawa, gave the Ottawa public a treat such as they have seldom experienced. For a whole week with two matinees, they have given a series of the best balanced presentations which have ever been heard in Ottawa. Besides their engagement, Mr. Wilton Rosmer gave a lecture in the Normal School on the "Realization of the Drama" and was at the same time successful in forming an Ottawa branch of the Dramatic League. Mr. Rosmer, it will be good news to hear, is returning to this country next season. with a company of his own.

The lack of a public hall which will hold from three to four thousand people is being continually felt, and in fact it may be said that no other city in Canada is so badly provided. With the exception of The Russell Theatre, which will only hold 1,800 people, we have only one other public hall which will only hold 500 people. Is it any won-

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L. W. H.

* *

HAMILTON NOTES

THE choir of Centenary Methodist Church, of which Mr. W. H. Hewlett is choir leader and organist, gave its annual concert on March 11th, before a large and most appreciative audience. Centenary choir is well known throughout this part of the province for its excellent choral standards, and it has never done finer work than on this occasion. The male section was particularly good this year. The numbers included Elgar's "48th Psalm," Noble's "Gloria Domini," and Gounod's "Gallia,"—the soloists being Mrs. Harold Hamilton, and Mr. Arthur Blight of Toronto.

The Elgar Choir scored a big triumph at their Detroit concert on March 3rd,—their singing on that occasion reaching a height of excellence never before attained. The large audience which filled the Armories was enthusiastically responsive throughout the programme and on several occasions demanded encores by their insistent applause.

That their first appearance outside of Canada should have proved such an unqualified success must be very gratifying to their conductor, Mr. Carey, as well as to all loyal Hamiltonians.

Tertius Noble, the famous English organist and composer, gave a recital in Wesley Methodist Church, the occasion being the opening of their new organ. Although the audience was not as large as the excellence of the recital merited, their appreciation of Mr. Noble's finished technique and scholarly interpretations was genuine. His programme included selections by Bach, Pleyel, Pauer, Harwood, Noble, Bairstow and Corelli.

Percy M. Dowswell, tenor soloist of Centenary Church, and pupil of Bruce A. Carey, gave a successful recital in the Conservatory, on February 22nd. Mr. Dowswell has a sweet lyric tenor voice and he sings with admirable ease and charming expression. His programme included Donizetti's "Una furtiva lagrima," Schubert's "Am Meer," Brahm's "Sandman," as well as many songs by modern writers. The work of the assisting artists, Miss Jean Pennington, violinist, and Mr. W. H. Hewlett, pianist, was also much enjoyed.

Some pupils of Miss Ethel McAndrew gave a piano recital at the Conservatory recently, which reflected credit on their teacher. Miss Jessie Coutts, soprano, and Miss Jean Michael, reader, assisted.

Miss Jean Mitchell, a talented young pupil of Mr. J. E. P. Aldons gave a delightful piano recital in the Conservatory Hall which was well attended. Miss Mitchell is one of the promising young pianists of the city, and her work received much praise. Dr. Wickins sang two solos and Mr. J. E. P. Aldous was accompanist.

FLORESTAN.

* *

MUSIC IN WINNIPEG

WINNIPEG, *April 19th, 1913.*

Weighed as a whole in the critical balance, the Western Canada Musical Festival of the year 1913, held in the Walker Theatre, Winnipeg, on April 7, 8 and 9, may be considered the best yet given under the auspices of the local Oratorio Society since its formation in 1908.

The Minneapolis Symphony Orchestra, fresh from a series of successful concerts in New York, Philadelphia, Chicago, and other big Eastern cities, gave delightful interpretations to music of the first class at each of the six concerts under the direction of Herr Emil Oberhoffer, a conductor who combines a poetic imagination with the instincts of an artist-musician, marvelously intimate with the score of every composition he directed.

Twenty-seven instrumental works were beautifully played, including Beethoven's "Pastoral Symphony," the same master's No. 3 "Leonore" overture, Massent's "Les Erinnyes" suite, MacDowell's "Woodland Sketches," the tone poem "Finlandia" by Sibelius, "Symphonic Fantasy" from Tschaikovski's "Romeo and Juliet," also the "Dance of the Apprentices" from Wagner's "Meister-singers," and other compositions by Grieg, Goldmark, Dvorak, Volkman, Rossini, Halvorson, Ponchielli, Brahms, Schubert's "Unfinished Symphony," and Liszt's "Polonaise in E major," besides minor pieces of interest. All this music was enjoyed by large audiences.

Notable among the soloists were Richard Czerwonky, violin, and Cornelius Van Vliet, 'cellist. The latter is quite a fascinating player. With complete mastery over his instrument, producing a lovely tone, he evoked triple encores

twice during the festival, nor was the violinist hardly less successful.

Mrs. Luella Chilson-Ohram made her Winnipeg debut as a coloratura singer, and was acclaimed as being equal to all the strenuous demands made upon her well trained soprano by such exacting music as Verdi's "Caro Nome," and the "Polacca" from "Mignon."

Two hundred and fifty children from the public schools participated at one of the matinees, arousing great enthusiasm by the precision, purity of tone, and clarity in diction exhibited in Dr. Charles A. E. Harris's "Empire and Motherland," but more particularly emphasized in "Rule Britannia"; the scale passages in this number bearing eloquent testimony to the abilities of Miss Pullar who supervises the music.

The choristers connected with the Winnipeg Oratorio Society worthily maintained their reputation for ensemble singing in the Max Bruch cantata "Fair Ellen," and still more effective in "God Sent His Messenger the Rain," from the "Golden Legend," and also in The Finale from "The Meistersingers." Elgar's "Light of the World" was also vocalized with facility. Mr. John J. Moncrieff, the choirmaster, deserves very great credit for the musical quality of his training. The gradations of tone, accuracy in tempo, volume in the forte passages, and general all round intelligence of this 1913 must be accounted as being eminently satisfactory.

Michael Matoff, a Russian violinist, gave a recital at the Royal Alexandra, on Thursday, Februaty 27th, to a fair sized audience. While not in the front rank as a player, he displayed considerable virtuoso skill in a "showy" programme, which included Paganini's "Moses" fantasie on one string.

Miss Edythe L. Lever, solo soprano of Grace Methodist Church, gave a concert in that edifice, on Thursday, March 13th, assisted by Herr Erick von Myhr, violin, and Helen Francis Thornton, violinist. Miss Lever possesses a sympathetic soprano, of that appealing quality admired by cosmopolitan audiences. Her upper tones are particularly pleasing both in texture and intonation.

Herr Myhr has firmly established himself here, and is popular on the concert stage.

As a solo pianist, Miss Thornton gave evidence of a promising future.

Talk about heroic tenors, the Warsaw Cantor, Gerson Sirota, who gave a recital in the Walker Theatre on March 18th, beats the late Signor Tamagno, the Italian tenor, into smithereens. His reception in this city was quite enthusiastic, and would have been increased had the majority of the big audience known the true meaning of the verbal text. Here is an artist lost to grand opera by his devotion to the Hebrew faith.

Than Milan Sokoloff there is no better pianist in the wide Dominion of Canada. He has been a resident of Winnipeg for some years, and his musical worth stands out so high that he has more pupils than he knows what to do with. He gave a recital in Trinity Hall on Monday March 17th, presenting a programme of classical works with that extraordinary technical skill for which he is famed throughout the West, enhanced by an artistic temperament. Vocal assistance was given by a baritone from Minneapolis—Edmund Knudson.

John McCormack, the Irish tenor, gave a song recital at the Walker on Monday night April 14th, to an audience that packed the spacious auditorium from floor to ceiling. There is a strange fascination in this vocalist's interpretation of songs and ballads that compels admiration, even if the music is comparatively speaking of low grade. His lyric tenor is of appealing quality, and the value of contrasts is artistically expressed in tone, and enunciation, in alliance with a genial personality.

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JOHN McCORMACK CONCERTS

THE immensely popular Irish tenor, John McCormack, made his first appearance in Toronto, at Massey Hall, on April 17th, and gave a second recital on the following evening. He attracted altogether more than five thousand people, whom he aroused to fervent enthusiasm, winning an indisputable triumph. He revealed a lyric tenor voice mellow and even, and sang with ease and finish. His artistry was proved in his first number, the aria "Un aura," by Mozart, which he rendered with great taste and grace and polish of phrasing and execution. He made his principal popular appeals in "Maire, My Girl," "Molly Brannigan," "Mother o' Mine," "I Hear Thee Calling Me," and Lalo's "Aubade." At the second concert, his selections consisted mainly of Irish songs which he gave with appealing sentiment. So profound was the impression he made, that it is probable he will be heard here again in September.

* *

ORATORIO SOCIETY

NOTWITHSTANDING many discouragements—among them the prolonged illness of Dr. Broome in the middle of the season, the Oratorio Society of Toronto gave two very enjoyable concerts at Massey Hall on March 31st and April 1st, assisted by the New York Philharmonic Orchestra, Josef Stransky, conductor. At the opening concert, the singing was supplied by the Choral Club of the Woman's Musical Club (100 voices) and the Children's chorus of the Oratorio Society. The Choral Club, in Hadley's cantata, "A Legend of Granada," with orchestral accompaniment, made a most favourable impression, the voices of the ladies being musical, and the intonation and technical execution, good. In two part songs, Ambrose's "Stay Home, My Heart," and Manney's "A Song at Sunrise," they aroused the audience to enthusiasm.

The vocal soloists in these selections were Miss Winnifred Henderson, Mr. Russell G. McLean, and Mrs. Denison Dana.

The children sang with acceptance Rathbone's "Vogelweid" and "O Canada."

The orchestra played superbly Liszt's "Les Preludes," Berlioz overture "Benvenuto Cellini," Strauss' love poem "Don Juan" and Wagner's overture "Rienzi."

At the second concert, the Oratorio Society won a genuine triumph, by virtue of the fine quality of the voices, attack and precision of execution, and variety of dynamic effects. In the circumstances, the triumph was the greater. Their best and most striking achievement was in Gardner's impressionist ballad "News from Whydah." Dr. Broome conducted with keen dramatic instinct, and with a control and authority that have grown during the past few years. The Society did also excellent work in three unaccompanied choral pieces and two part songs. The contributions of the orchestra were Schubert's "Unfinished Symphony," a perfect study in finish of interpretation and execution and lovely tone coloring, the Scherzo from Mendelssohn's "Midsummer Night's Dream," the strident "Ride of the Valkyries" (Wagner), and Dvorak's "Carnival."

Acknowledgment must be made of the valuable services of Mr. G. H. Knight as assistant conductor of the Oratorio Society.

* *

VICTORIA CHOIR CONCERT

VICTORIA PRESBYTERIAN CHURCH, West Toronto, may be congratulated on the admirable concert given by its choir on April 3rd, under the direction of Mr. Donald C. McGregor. The annual concerts of the choir are now recognized as important events in the musical life of West Toronto. The performance proved that Mr. McGregor has fully sustained the standard of efficiency in the choir singing which he attained last year. He gave a varied selection of accompanied and *a cappella* music, in which the choir singers distinguished themselves for beauty of tone, truth of intonation, unanimity of attack, and exceptional merit in the observance of the *nuances* of expression and shading. Their greatest success was in Gounod's "By Babylon's Wave," which was given a finished and dramatic rendering. Valuable assistance was given by Mrs. Mabel Manley Pickard, Toronto's popular soprano; Miss Clarence Spencer, reader; the Toronto Festival Orchestra, and Miss Edith Dickson, organist.

* *

DR. HARVEY ROBB'S RECITAL

DR. HARVEY ROBB'S piano recital April 8th, at the Canadian Foresters' Hall, attracted an audience that nearly exhausted the seating capacity of the auditorium. Dr. Harvey Robb proved himself to be a versatile artist well equipped in the matter of technique, as also in intelligent interpretation of the music of the different composers that were represented on his programme. In his opening number, the first movement of the Beethoven sonata Appassionata, he gave an interpretation that was striking in its emotional grasp and brilliant in execution. On his second appearance, in a group of five numbers, he won a triumph for fluent and swift finger technique, in Weber's "Moto Perpetuo," Go-

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dard's concert etude, "En Route," Liszt's "Dance of the Gnomes," and for poetic instinct in Chopin's etude in E flat and Schumann's "Prophetic Bird." After this group he received two enthusiastic recalls, but did not respond to the encore that was demanded. Later in the evening he gave sympathetic renderings of Forsyth's charming compositions, "The Lonely Pine," "Moto Appassionata, and "Poem D'Amour," and as his closing group offered Chopin's ballad, Op. 38, Cyril Scott's "Lotus Land," the Schubert-Liszt "Soiree de Vienne" and the Chopin ballade in A flat with a distinction that was marked by originality. Dr. Harvey Robb was assisted by Mr. Arthur Blight, Toronto's favorite baritone, who in splendid voice made his triumph in the prologue from "Il Pagliacci," which was an eloquent exposition of the music in regard to fine sonority of tone, graduations of quality and expressive rendering. Miss Willa Helson, a soprano with a light and pretty voice made a distinct success, which was all the greater inasmuch that she is called a self-taught singer."

* *

MR. FREDERIC SHIPMAN, the well-known and popular concert director of Chicago, will mange four Australian tours, commencing May 31st, at Sydney. His artists are Bispham, Nordica, Schumann-Heink, and Mischa Elman.

PARKDALE PRESBYTERIAN CHURCH CONCERT

THE choir of Parkdale Presbyterian Church is to be very much commended for the energy and enthusiasm shown in producing such a work as Coleridge-Taylor's "Hiawatha's Wedding Feast" which had not previously been given in Toronto by any church choir. Under the conductorship of Mr. Edmund Hardy, Mus. Bac., a very spirited performance of the cantata was given, which was listened to with profound attention by the large audience present. The work of the choir in Elgar's "Dance from the Bavarian Highlands" and in Brahms' unaccompanied part-song "The Sandman" was marked by a finish in the matter of attack, shading, and general interpretation which bespoke long and careful rehearsing. Other numbers which commanded special attention were the Beethoven duo, "Allegro con Brio," from Sonata, op. 12, No. 1, for violin and piano, played by Ernest Johnson, L.R.A.M., and Mr. Hardy; Elgar's new "Serenade" for women's voices with accompaniment for two violins and pianos; and a piano duo by Josef Low, played by two of Mr. Hardy's pupils, Miss Anita Wilson and Miss Mildred Lotz. The soloists of the choir, Miss Alwilda Hill, Miss Clara Breckenridge, Mr. Bruce Brad-

ley, and Mr. Norman McKibbin, distinguished themselves in their various selections, and splendid assistance was given by Mrs. John L. Young, and Mr. Ernest Hazeldine in vocal solos.

* *

TORONTO STRING QUARTETTE

THE Toronto String Quartette gave an extra concert, April 9th, at the Conservatory Music Hall at popular prices, and played to an audience that filled the auditorium and was exceptionally appreciative. The programme included such thoroughly popular numbers as the Dvorak "Humoresque," the "Canzonetta" from the Mendelssohn Quartette in E flat, the Haydn Quartette in G minor, the Dvorak Quintette for piano and strings, and a movement from the D'Ambrosio Quartette, introduced at their previous concert. The various numbers were rendered with excellent unanimity and ensemble, and in the lightest excerpts with delightful delicacy and daintiness. In the Dvorak Quintette, the piano part was played with admirable clearness of technique and interpretation by Miss Mary Morley.

* *

CANADIAN ACADEMY OF MUSIC

THE Canadian Academy of Music has brought itself prominently and advantageously before the public through two musical functions. The first was the concert of their orchestra at Massey Hall, March 26th, assisted by Leopold Godowsky, solo pianist. The *Globe* says:—

"Godowsky, who has not been heard for many years in this city, won an exceptional triumph in a varied selection of exacting piano music by his wonderful fluent finger technique, so remarkable for fluency, clarity and velocity.

"The Canadian Academy Orchestra, reinforced by members of the Toronto Symphony Orchestra, under the conductorship of Mr. Alfred Bruce, won a surprising success, both in regard to interpretation of their numbers and their technical performance. One can cordially congratulate Mr. Alfred Bruce on the rendering of the Weber overture to 'Der Freichutz.' The orchestra gave also during the evening the Bach aria, so familiar from its arrangement for violin solo by Wilhelmj, the well-known Boccherini Minuet, the Schubert 'Unfinished Symphony,' the intrdouction to the third act of 'Lohengrin' and Rossini's 'William Tell' overture. The Lohengrin excerpt was played with inspiring brilliancy, with finely adjusted contrast of the soft episode for the wood-wind. On the whole the concert was an artistic achievement in interpretation of the music and in technical exposition."

The second function was the revival of Gilbert and Sullivan's opera "The Yeomen of the Guard," at the Royal Alexandra Theatre, April 15 to 19. A most creditable production was given under the able musical direction of Mr. Alfred Bruce and the stage management of Messrs. Stanley Adams and Pike. The soloists were *Phoebe*, Miss Mabel Doherty and Miss Mabel Farrance; *Col. Fairfax*, Arthur Baxton; *Jack Point*, Stanley Adams; *Elsie*, Miss Jessica Reid; *Sergeant Meryell*, Donald R. Linden; *Chalmondeley*, Jack Kennedy.

* *

ERNEST D. GRAY, A.A.G.O., formerly organiser at Simpson Avenue Methodist Church, has been appointed to succeed Dr. J. Humfrey Auger, as organist at Central Methodist Church. Dr. Auger has been compelled to forego his position owing to continued ill-health."

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A. R. BLACKBURN

the Holy Trinity, a post he has filled with every satisfaction for over thirty years.

On the occasion of his retirement, the rectors' warden, Mr. A. D. Langmuir, on behalf of the congregation, presented him with an illuminated address expressing the high esteem in which he is held by them; also a gold watch and chain was presented as a slight token of their affection for him.

The members of the choir also presented him with a diamond pin.

* *

MUSIC IN MONTREAL

MONTREAL, *April 28th, 1913.*

WITH attendances increasing every week and the programmes slowly but gradually lengthening out, there is not a doubt in the minds of those who are interested in the movement that the Sunday afternoon and evening concerts which were inaugurated at the Princess Theatre some weks ago, have become a permanent fixture. The first Sunday's performances were looked at askance, and the attendance was small. The following Sunday the orchestra, the only part of the house opened, was pretty nearly filled and the third Sunday it barely accommodated the big gathering which came to hear and enjoy. Two Sundays ago it became necessary for the theatre management to throw open the balcony as well as the orchestra and the parquet, and judging from appearances, it would seem as though the gallery would have to be utilised before very long. The concerts are given under the direction of Professor J. J. Shea, musical director of the Princess Theatre, by an orchestra of thirty musicians drawn from the various theatres and former opera company orchestra. Excellent programmes with vocal and instrumentalists added are given, and the innovation bids fair to accomplish much in the interests of good music in Montreal.

In view of what they have already accomplished, more than ordinary interest is being attached to the second appearance of the Plamondon-Michot Concert Organization, which is to give Lale's "Roi d'Ys" in the Ritz-Carlton, the evening of May 8th. The organization, which was started but six months ago, is doing splendidly, and besides giving great enjoyment to those who go to hear it, is providing first class experience in public singing for the pupils of Mr. and Mrs. Plamondon-Michot who compose the choir.

There was a large attendance of sympathisers and friends at the organ recital which was recently given in Emmanuel Church by Mr. Charles Duff, the blind pianist from Brantford. Mr. Duff, assisted by Mr. Kennedy, a local baritone, gave a concert in the Windsor Hall on April 25th, and performed a difficult programme with undoubted skill. The following was his programme at the organ recital:—

Fugue, Pastorale Sonata, Rheinberger; Nocturne, Wheeldon; Gavotte from "Mignon," Thomas; Overture, "William Tell," Rossini; Venetian Love Song, "Good Night," Nevin; Angelus, Massenet; Nocturne, Chopin; Cavatina, Raff; Marche Militaire, Gounod.

The concert given in the Monument National by the pupils of the free solfeggio classes of professor J. J. Goulet was a genuine surprise and a most encouraging success. There does not seem to be any valid reason why those under whom the solfeggio classes are instructed should not eventually succeed in building up a permanent and competent musical organization. "The Deluge" (Saint-Saens) with which the concert opened is a massive work for even the most advanced of choral societies, but the general effect of the presentation of the work was praiseworthy.

Several ambitious numbers found places in the programme which was given in Windsor

Hall, the evening of April 24th, by the symphony orchestra of the Young Man's Hebrew Association of Montreal. The Andante Religioso of Thomé was well played, but the big Symphonie Militaire of Haydn, which closed the programme, was altogether beyond the powers of the players.

A very flattering reception was accorded to Mr. George Fox, a local vocalist who made his *début* at a concert which was recently given by the St. James Church choir.

Among the soloists on this occasion were Mrs. W. M. Periton who sang "He was Despised" from the "Messiah" with taste and feeling ,and Mrs. Charles Baker who sang "Whoso Dwelleth Under the Defence of the Most High." Mr. Atkinson, tenor, and Mr. A. McKenna, baritone, also contributed to the success of the concert.

It was a genuine pleasure for music loving Montrealers to learn a few weeks ago that Mr. L. M. Ruben, the popular manager of Windsor Hall, who has just returned to the city from Europe, intends to enter the musical managerial field next fall with a fine programme of artists.

The Imperial Russian Ballet will be seen here as well as Anna Pavlowa, and a well-known Belgian pianist, and a prominent American violinist.

Torontonians will no doubt have heard that the Canada Opera Company, which is to give eight weeks of grand opera in Montreal next season, will also visit Toronto to delight the city with some of the best music.

What with the grand opera at, it is presumed, His Majesty's, twenty six weeks of opera comique at The Francais, symphony concerts every Saturday afternoon during the winter, and Mrs. E. G. Lawrence, L. M. Ruben, Louis H. Bourdon, and other local organizers busy, there should be nothing of which to complain regarding any lack of first class musical entertainment.

Amateur concerts by local organizations and Saturday afternoon church organ recitals are still with us and continue to flourish.

The end of May, however, should see the close of a season which so far has been replete with interesting musical events.

H. P. F.

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THE Index to Vol. VII MUSICAL CANADA is published this month, and as it is pasted in can easily be detached.

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TORONTO MADRIGAL SOCIETY

THE Madrigal Society, under the conductorship of Mr. Francis Coombs of the Canadian Academy of Music, gave its first concert in Foresters' Hall recently, when a very attractive programme was attentively listened to by a large audience. The choir is composed of about sixty-five voices who produced a fine well-knit body of tone, always sympathetic, blendful and musical. They sang well in tume, with good style, and responded readily to the wishes of their leader. The selections included Ford's "When First I Saw Your Face"; Pinsuti's "The Sea Hath Its Pearls"; Gounod's "Come Unto Him"; Morley's "April is in my Mistress' Face"; Elgar's "O Happy Eyes" and William's "Song of the Peddler." The Canadian Academy String Quartet played the Haydn No. 6 and the Canzonetta by Mendelssohn. Mr. M. Blankstein, violinist, gave the D'Ambrosia Canzonetta, and Mr. George Bruce, 'cellist, "Kol Nidrei" by Max Bruch, all of which where well played and gave the programme the charm of variety. Miss Margaret George, dramatic soprano, sang an aria from "Aida" in excellent style, the number suiting her voice admirably. She was also felicitous in a group of English songs in which were included "Call Me No More," Cadman; "Expectancy," La Forge; and "The Year's at the Spring," Beach. In organizing the Madrigal Society, Mr. Coombs has entered a field in which there are few competitors in this country, and the enthusiasm of the audience bore testimony to the fact that his efforts were not without appreciation.

* *

PEOPLE'S CHORAL UNION

THE concert given in Association Hall, April 7th, by the People's Choral Union, under the direction of Mr. H. M. Fletcher, was a great success. The chorus sang remarkably well, the general excellence of their work being a high tribute to the conductor's ability in the training of choristers who come to him absolutely without previous training. The choruses were well chosen; they were happy and bright, and were tripped off with a lightness, whole-heartedness and energy that was as much enjoyed by the singers themselves as by the audience.

* *

MISS ZÖLLNER'S RECITAL

A LARGE audience attended the piano recital of Valborg Martine Zöllner, April 2nd, in the Foresters' Hall, when the fair artist played a programme containing the Fantasie Op. 49, the Ballade in G Minor, Ballade Op. 23, Chopin,

Lizst's "St. Francis walking on the Waves," and La Campanello, besides pieces by Moszkowski, Ole Oleson, Leschetizky, Rubinstein and Sinding, including a charming romance from the concert giver's own pen. Miss Zöllner's piano playing has many elements to admire—strength, breadth and fire.

* *

ST. ANDREW'S GLEE CLUB

St. Andrew's Glee Club, a well-balanced chorus of twenty-two male voices, under the conductorship of Mr. E. R. Bowles, gave their annual recital April 10th, in the Canadian Foresters' Hall. The club gave a varied programme, including selections that were both serious and humorous, and made a most creditable showing, that reflected credit on their conductor in the matter of interpretation, while revealing a uniform good musical quality of voice in the four sections, and effective observance of light and shade indications, and as a rule, excellent intonation.

* *

W. J. ARMSTRONG'S RECITAL

At his recital on April 1st, Mr. W. J. Armstrong, baritone, of Toronto, proved himself to be an accomplished artist and the possessor of a splendid voice. His great triumph was made in the "Pagliacci" prologue, He was assisted by Mrs. John Macdonald, soprano, and Herren Von Kunitz, violin, and Kirschbaum, piano.

* *

MISS CORYELL'S RECITAL

The new recital hall of the Canadian Academy of Music was crowded to the doors on the evening of April 2nd, the occasion being a violin recital by Miss Ruth Coryell, one of Mr. Frank Converse Smith's most talented pupils. Miss Coryell's programme was a most exacting one. In the Concerto No. 2 by Sophr, and Allard's "L'Arogonesa she displayed technical skill to a marked degree. She also played the "Adagio" by Ries with a warmth of tone and poetic feeling remarkable in so young a performer. Her other numbers were a Minuet by Kreisler and the Canzonetta by D'Ambrosio, and for an encore "The Swan" by Saint-Saens. Her accompaniments were played by her teacher, and in the "Trio" by Reinhard for violin and two pianos, she was ably assisted by Mr. Edwin Gray.

Miss Liela Auger, assisting vocalist, astonished all her friends by her beautiful singing. She has a splendid mezzo-soprano voice which she uses with excellent effect, and under the able tuition of Mr. Stanley Adams, with whom she has been studying since he came from England last November, she has made rapid progress in her art. Her voice is full and rich and her diction a pleasure to hear. She sang four songs. "Lascia Chio pianga," Handel; "At Dawning," Cadman; "Happy Song," del Reigo, and Massenet's "Elegie," and had the advantage of an excellent obligato by Miss Ruth Coryell. For the last mentioned, both singer and violiniste, richly deserving the applause which greeted them at the close of the number. Both young ladies were the recipients of some beautiful flowers. The accompaniments were ably played by Miss Winnifred Lanceley.

* *

TORONTO CONSERVATORY OF MUSIC

The month of April, as usual, was extremely busy as regards recitals. Pupils of Mr. F. S. Welsman, Mrs. Drechsler Adamson, Mr. F. G. Blachford, Mr. W. J. McNally, and of the School of Expression being heard in delightful programmes drawn with care and judgment from standard composers.

Miss Isabel Sneath, A.T.C.M., pupil of Dr. Edward Fisher, assisted by Miss Jean Mitchell Hunter, violinist, and member of the staff, gave a most successful recital on Wednesday evening, April 23rd, in the Music Hall, when the splendid equipment of this talented young lady again testified to the great benefits derived from study with so well-known a master as the Musical Director of the institution. Dr. Fisher is taking the keenest interest in the affairs of the Conservatory although not yet back in harness and is the recipient daily of many kind messages from parents and pupils. The closing concert will take place, May 20th, at Massey Hall, when the students will be assisted by the Toronto Symphony Orchestra, under Mr. Welsman. On the following evening the annual meeting of the T.C.M. Alumni Association will take place, when music, refreshments, and a short talk by Dr. A. S. Vogt will no doubt prove of much interest to all present. The National Club of Toronto tendered a dinner to this prominent member of the Conservatory staff on Friday evening, April 18th.

The Spring term closed on April 16th, and as the academic year draws to a close there seems every indication of a record-breaking attendance as well as lively interest and enthusiasm in all departments.

* *

Miss Marie C. Strong will give a song recital by three of her advanced pupils in Foresters' Hall on Monday evening, the 19th of May.

MUSIC IN GUELPH

GUELPH, *April 23rd, 1913.*

ON Saturday afternoon the 19th, the Presto Club had the pleasure of a visit from the Galt Symphony Club, the visitors contributing liberally to a very interesting programme, the following contributing: Piano, Miss Grace Elliot, Miss Grace Walker, Miss Janet Kerr, Miss Margaret Hayes; Vocal, Miss Minnie Clare, Miss Joy Ryan, Miss Jessie Chapman; 'Cello, Mr. C. R. Crowe; Violin, Mr. Douglas Crowe.

The music lovers of Guelph are looking forward to the pleasure of hearing Miss Jessie Hill, pianist, assisted by Mrs. Elizabeth Campbell, contralto, of Toronto, in recital at Carnegie Hall, on May 5th.

At a recent meeting of the Philharmonic Society, officers for the season were elected, and it was decided to continue the good work, rehearsals being resumed next week for a sacred concert. The choruses selected are "Thanks be to God" from "Elijah," "The Heavens are Telling" from "The Creation," "Praise the Lord" by Randegger, and other members. This, the youngest musical society of Guelph, under the direction of Mr. J. R. Pears, has made a very promising start and appears to have an assured future.

The many Guelph friends of Miss Helen R. Martin will no doubt be delighted to hear of the great success scored by her in taking the part of *Katisha* in "The Mikado" given in Bowmanville on the 14th-16th and 18th of April and so great was the success of the whole production that it was repeated on the 23rd. Miss Martin's part was one of the distinct triumphs of the opera, her singing and acting being almost perfect, and with her very charming personality gave the part of *Katisha* (which is not, by the way, a very taking or showy part) a most delightful interpretation, winning many encores and floral tributes. Miss Martin is an advanced pupil of Miss Mabel Henderson of the Toronto Conservatory of Music.

* *

MR. F. G. KILLMASTER, Mus. Bac., who has so long and so successfully carried out the duties of organist and choirmaster of the Church of the Redeemer, Toronto, has tendered his resignation to accept a similar yet more important one at St. Paul's Cathedral, London, Ont. Mr. Killmaster, who is a son of Mr. F. Killmaster, of Killmaster Bank, Port Rowan, is a graduate in both arts and music of the University of Toronto. He was for some years a pupil-assistant with Dr. Albert Ham, F.R.C.O., of St. James Cathedral, and was very highly recommended by Dr. Ham for his new appointment.

* *

THE passing away at Vancouver, April 3rd, of Mr. Robert Marshall, aged 81, has removed one of the prominent figures in the musical life of Toronto in the 'seventies and early 'eighties. Mr. Marshall, who was a talented violinist, was for many years concert meister of the orchestra of Dr. Torrington's Philharmonic Society, and he in fact conducted the society during the season immediately prior to Dr. Torrington's advent, and produced Mozart's "Twelfth Mass." In 1885 Mr. Marshall, as chairman of a committee of three citizens, his assistants being Messrs. W. F. Tasker and E. R. Parkhurst, undertook the daring enterprise of giving a series of twelve high-class concerts, at intervals of a fortnight, at a price for the subscribers of forty-five cents a reserved seat. These concerts were on the plan of the famous Monday Popular Concerts of London, Eng., and were given the same title. The scheme embraced the employment of a professional string quartette and the engagement of a succession of eminent solo artists. Among those who appear at these concerts were Lilli Lehmann, Emma Thursby, Emma Juch, Ovide Musin, Franz Rummell, Henrietta Beebe, Caroline Zeiss, Estelle Ford and Mme. Burmeister-Peterson. The public did not thoroughly appreciate what great value was given for the subscription rates, and the season closed with a very small balance to the good. Mr. Marshall and his associates, as amateurs, found the responsibilities of the undertaking and the difficulties in getting suitable solo artists too great for them to continue in their educational mission. A few years later Mr. Marshall, attracted by the lure of the west, removed with his family to Vancouver.

* *

THE KARCZAG PUBLISHING CO. have sold two of the latest Viennese Operettas for production in the United States and Canada. The one is entitled "The Ideal Wife" by Franz Lehar and the other is "The Little King" by Emmerich Kalman.

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NEW MUSIC

CONDUCTORS of Choral and Amateur Operatic Societies are doubtless beginning now to think of what they will take up for next season's work. We cannot do better than recommend them to study the list of choral works and light operas published by Chappell & Co., which, in addition to containing the majority of the famous Gilbert and Sullivan operas, is a mine of good things suitable for performance either on the stage or in the concert room. Looking through the Choral works, we notice first of all "The Wedding of Shon Maclean" by Hubert Bath, one of the leaders in our younger school of British musicians,—indeed he is thus spoken of by a prominent journal on the other side: "Since Sullivan we have had no composer who is at the same time so wise and so witty." This work was, on its first appearance, readily taken up by such well-known choral societies as the North Staffordshire Choir and the Sheffield Chorus, the two most famous organisations of the kind in Great Britain. Mr. Bath followed this up by a similar work which further added to his reputation as a composer. This is a setting of one of the famous "Ingoldsby Legends," "Look At The Clock," and it met with unstinted praise from all the leading musical critics. Here are a few quotations from press opinions of the first performance: (Queen's Hall Choral Society, London). "There are touches in this score which made the audience laugh as we rarely hear them laugh at musical humour, while there are also delightful melodies which fall very pleasantly upon the ear." "One was glad to notice there was no falling off in that quality of sustained humour and grasp of the musical situation that marked so effectively the earlier work." Mr. Bath's melodies are fresh and ring true; and they have character while the general musicianship is on a very high level." "The delight afforded by his music is greatly enhanced by the fact that he has the technique of his art at his fingertips."

Other choral works in this interesting list are the music to the play of "Bonduca," composed by Henry Purcell in 1695, and Sullivan's "Martyr of Antioch," a work too little heard nowadays. It contains those two numbers beloved by all who have heard them,—the beautiful solo for tenor "Come, Margarita, Come" and the chorus "Brother, Thou Art Gone Before Us"—a splendid example of Sullivan's mastery of the art of part writing. There are also concert versions of Edward German's Operas "Merrie England" and "A Princess of Kensington," either of which would provide interesting and delightful work for any society.

Coming to the operas, there are quite a number outside of the well-known ones, which should prove attractive to amateur societies, who wish to get off the beaten track somewhat in the choice of operas they wish to perform. Among these would mention "Doris" (Cellier), "Olivet" (Audran), "Pepita" (Lecocq), and the evergreen "Dorothy" (Cellier).

While upon this subject, mention should be made of the Chappell Vocal Library, a very fine collection of part songs and choruses for all combinations of voices. The greater part of the numbers in this library are copyright and not to be found in any other similar collection. Such composer's names as Smart, Macfarren, Benedict, DeRille, Bishop and Sullivan, give some indication of the character of the music this library contains.

* *

THE JOSEPH WILLIAMS CO., Ltd., London, Eng., have recently published in the ever welcome oblong form three Preludes and Fugues for the Organ, composed respectively by Claude W. Parnell, Charles Macpherson and Henri Busser. All three of the writers in their work show an intimate knowledge of the Bachian style both

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in imitation and counterpoint and the works present no intricate technical difficulties which should prevent them from being included in the repertoire of the average church organist. Of the three the writer prefers the work of the German composer as possessing the most originality; placing the Scottish writer second, and the representative of the Emerald Isle third. However they are all worthy of a position on the console of any executant organist. The type work and paper is most excellent and the editing has been more than carefully done.

* *

Boosey & Co.

THE favourable impression created by Haydn Wood's set of "Twelve Little Songs of the Year," recently issued by the firm of Boosey & Co., is responsible for the appearance of another set of "little" songs by the same composer in their new issues for the current month. "Playtime," a Cycle of Nursery Rhymes for four solo voices (S.A.T.B.), is a volume that should appeal strongly to anyone interested in this form of entertainment. The two quartettes: "The Spider and the Fly," and "The Owl and the Pussy Cat" are delightful examples of their kind, and the same may be said of each of the four solos, and the duet for soprano and contralto, entitled "The Frog's Lament."

These child-pictures are portrayed by Mr. Wood in a very able and musicianly style, yet withal are brimful of that naive simplicity one associates with a nursery rhyme.

Messrs. Boosey & Co.'s New Songs this month include amongst others, Dr. A. H. Brewer's dainty setting of Fred. E. Weatherly's little poem, "The Fairy Pipers," probably one of the most successful numbers in Mme. Clara Butt's repertoire on her present American tour. Its repetition is demanded on every occasion, and at her farewell appearance in Carnegie Hall, New York, on Monday evening it was undoubtedly the most appreciated item in the entire programme.

"Sun and Shade," the late Coleridge-Taylor's last volume of Songs published by Boosey & Co., were the finest examples of his art which this house has been associated, and in "Thou Art Risen my Beloved," one of five numbers constituting this Cycle, it may truly be seen what a master musician passed so untimely away. It is not inappropriate here to remark that the British Government is favourably considering the bestowal of a Civil List pension on his widow—a tribute to his artistic genius that will be appreciated by all music lovers.

He has written many delightful songs, "The Sea Gipsy," which Mr. John McCormack sang at his latest New York concert, being one of his latest from the press of Boosey & Co.

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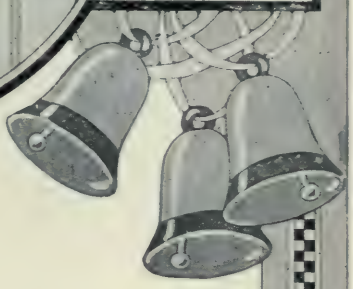

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MR. LAWRENCE SOLMAN

MR. LAWRENCE SOLMAN, whose portrait appears on our front page, has for many years been a prominent figure in the life of this city as a caterer of various forms of entertainment. As manager of the Toronto Ferry Co., the Royal Alexandra Theatre, the Arena, and as a promoter of baseball, lacrosse, etc., he has constantly attracted public attention. About three seasons ago he invaded the musical field as *impresario* and although his enterprises have entailed heavy financial risks, he has so far been uniformly successful in obtaining generous support from the musical community.

Mr. Solman introduced Tetrazzini here, and brought her back on a return engagement. He also introduced John McCormack, the sweet Irish tenor, brought back Alice Neilsen, and last but not least, planned and carried out the big Musical Festival last season, in celebration of the opening of the Arena. He also on two occasions brought the Russian Dancers to Toronto, and proposes to re-engage them next season. He proposes to introduce the Pini-Corsi Opera Co. in a short season at the Royal Alexandra and will give a grand opera festival at the Arena in October. One may expect that his activity as *impresario* will not cease with these engagements and that in the near future his name will be associated with many more important musical undertakings.

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

I have been thinking a good deal about conductors lately, having within a comparatively short period seen Nikisch, Weingartner, Balling and Safonoff conduct. The conductor as we know him to-day is a purely modern creation. As a rule he does nothing but conduct. He must be a good musician, of course, skilled in the technique of his art. He may be also a good executant on one or more instruments. Richter played the horn as his chief instrument. Ball-

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ing's instrument is the viola. Nikisch is first of all a violinist. And so on.

* * *

But the fact remains that the modern conductor, so far as the public know him, is a conductor only. I had the good fortune to be present recently at a five days' Beethoven Festival, conducted by Balling with his Hallé Orchestra. A supper followed one of the concerts, and I was one of the guests. Balling made a speech and told us of his musical experiences in New Zealand. The point that most interested me was his confession that he does not play the piano. He said that when he got to Nelson, his destination at the Antipodes, he found that he was expected to play pianoforte duets with the wife of a leading citizen. The lady discovered that he was no use at the piano, and shelved him at once.

* * *

Isn't this curious? A man makes a great reputation as a conductor of orchestral forces, draws £4,000 a year from that, and yet can't play an instrument that any common school girl can play! Of course the case is not unique. Berlioz, the supreme master of orchestration of his time, couldn't play the piano; Wagner never touched it but to "make it howl," as one writer significantly says.

* * *

It is curious, as I have said. But, after all, it only comes back to my assertion that your modern conductor is conductor only. That is his part. He does not usually compose; he does not himself play. He simply conducts. The condition is born of modern circumstances. The baton itself is not more than sixty years old in musical history. There were no conductors, in our sense of the word, in Handel's and Bach's time—nay, in the times of Mozart and Haydn and Beethoven. If there was any "conducting" at all, it was done by the harpsichordist, or by the first violin with an occasional wave of his bow.

* * *

Orchestral scores have now become so complicated and over-loaded that this primitive method would never work. Yet, there are times when I feel that, with a fine orchestra long accustomed to play together, and familiar almost to contempt with the classics they are playing, a lot of the conducting nonsense is sheer superfluity. Give the players their start, indicate an occasional *rallentando* or *accelerando*, and that is all they want. I have made a point of watching orchestras, and I am bound to say that they hardly ever look at the conductor!

Then why does he sweat so? Why does he gesticulate so?

* * *

A man need not have passed much beyond middle life to have witnessed such time-beaters as may answer to some of the following descriptions: The Jullienesque, or picturesque conductor; the drill-sergeant or martinet conductor, who is always worrying his players; the stodgy conductor, more fit to handle a policeman's baton while on the beat; the antic-acrobatic, or contortionist conductor, who should be screened from public view; and the absent-minded conductor. Concerning one of the last named, it is said that when rehearsing the overture to "Zampa," he continued to beat time after the band had played the final chord! "We have finished, sir," the principal violinist ventured to remark. "Finished!" replied the astonished batonist, "why, I have twelve more bars."

* * *

If some of the species thus enumerated are not altogether extinct, immense strides have been made in conducting technique. When to a thorough technical equipment can be added first-rate musicianship, a magnetic personality, ripe experience, and poetic fervour on the part of the conductor—an efficient orchestra being assumed—results approaching perfection may be looked for and generally realised.

* * *

M. Safonoff is familiarly known as the "batonless conductor." He is a Russian, and one day, at a rehearsal in Moscow, he forgot his baton. Not wishing to lose time, he conducted with his hands and got on so well that he then and there decided never again to return to the usual method. "I have ten batons," he once remarked, spreading out his fingers. He predicts that in a few years there will be no baton conductors.

* * *

I am not so sure. Safonoff chiefly directs with both hands simultaneously, and two hands must be more difficult for the eye than one stick. It is true that conductors frequently use the left hand, but this is recognized as calling particular attention to expression, while the baton is looked to chiefly for the beat. Again, the baton gives the beats in each bar distinctly, whereas Safonoff principally confines himself to accentuation, stress, marking the rhythm of the phrases, and shading of tonal strength. This is doubtless sufficient for highly-trained musicians, and it has the great advantage of fixing the players' attention more on what may be termed

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the living pulse and spirit of the music than on its subdivision into mechanical beats, but I question if the method would answer with a "scratch" band or a large choral force.

J. CUTHBERT HADDEN

* *

CONSERVATORY ANNUAL

THE annual concert of the Toronto Conservatory of Music, May 20th, at Massey Hall, was in many respects the most notable public function that has occurred in the history of the institution. The attendance was remarkable, for not only was the regular seating accommodation of the auditorium taxed to its capacity, but the chorus seats on the platform to the number of three hundred or more were occupied by enthusiastic lovers of music. The students of the Conservatory who appeared were assisted by the Toronto Symphony Orchestra, who supplied the accompaniments. There were no weak numbers on the programme, the work of the vocal and piano departments being illustrated in a mnaner that reflected exceptional credit on the teaching faculty of the institution. The concert was opened with Mozart's overture to the "Magic Flute," which was given an excellent rendering under the conductorship of Mr. Frank Welsman. Miss Marion Gibson, a pupil of Mr. Russell G. McLean, gave the first vocal number, "The Cry of Rachael," with a sweet and true soprano voice which had evidently been carefully trained and judiciously guided in regard to production and expression. Miss Hazel Skinner, a pupil of Mr. Edouard Hesselberg, followed, with Liszt's virtuoso piano piece, "Hungarian Fantasy," which she rendered with fine gradations of dynamics, revealing both power and delicacy and a brilliant technique. Miss Ada Fellows, a pupil of Mr. H. C. Lautz, sang the "Hear Ye, Israel," from the "Elijah" with purity of style and dramatic expression. She has a true and clear soprano voice, and created a most favourable impression, in this exacting excerpt. Mr. Arthur Brown, a pupil of Mr. A. T. Cringan, sang "The Star of Eve" from "Tannhauser," with mellowness of tone and smoothness of style and with an expression that was never forced. Miss Isabel Sneath, a talented piano pupil of Dr. Edward Fisher, contributed the Allegro Risoluto movement from Schuett's concerto, Op. 47, with brilliancy and firmness of technique, and an authoritative style of interpretation, well posed and free from hesitancy. Miss Winnifred Henderson, a pupil of Dr. Broome, sang two numbers by Franz Ries. She has an attractive soprano voice, and a by no means narrow range of emotional

expression. Miss Florence Fenton, a mezzo-contralto pupil of Dr. Albert Ham, sang Saint-Saens' "My Heart at Thy Sweet Voice" with a uniform smooth and well-sustained good quality of tone and with unaffected feeling that was suggestive without being theatric. Mrs. Denison Dana, a pupil of Miss Ethel Shepherd, gave a most finished rendering of the "Vissi d'Arte" by Puccini, with delightful finish of phrasing, and appealing tone, always mellow and even, and an interpretation that reached artistry. The concert was brought to a close with the playing of Liszt's piano concerto in A major by Master Frederick Cohen, a youthful performer on his instrument of remarkable gifts and genius, who has technical ability of an advanced order and the emotional temperament. He is a pupil of Mr. Welsman, who has reason to take pride in his achievement.—*The Globe.*

* *

MUSIC AND MATRIMONY

VI—Wagner and Women

(*Special to* Musical Canada *by J. C. Hadden*)

In the year 1854, Wagner wrote to Liszt to say that as he had never in his life felt the real bliss of love, he "must erect a monument to the most beautiful of all my dreams, in which, from beginning to end, that love shall be thoroughly satiated." The direct result of this determination was "Tristan and Isolde." Wagner declared, still more explicitly, that "the highest satisfaction and expression of the individual is only to be found in complete absorption in love." It is by love alone, he said, that man and woman attain to the full measure of humanity.

All through his letters we find the same idea emphasized. "With the female heart my art has always prospered," he wrote to his friend Uhlig, "and that is probably because in spite of all the vileness that prevails, women still find it difficult so completely to harden their souls as our citizen men are able to do. Women are the music of life; they receive everything more openly and unconditionally into themselves, and beautify it with their sympathy." Again, to the same friend: "The feminine element remains the only one that can help me to illusions, off and on; for I can form no more about the males." Once more, also to Uhlig: "Don't call me vain if I confess to you that the extraordinary effects which I am spreading around me, restore me now and then to a pleasurable sense of existence; ever and again it is the 'eternal womanly' that fills me with sweet illusions and warm thrills of joy-in-life. The glistening moisture of a woman's eye saturates me with fresh hope."

These quotations are sufficiently suggestive, especially when read in connection with Wagner's personal experiences with the sex so enthusiastically extolled. Let us see what these experiences were. Three women entered largely into and influenced his life. Minna Planer, his first wife; Mathilde Wesendouck, the wife of a friend; and Cosima Liszt, his second wife. No doubt he had other experiences. In his very frank autobiography, the Jessie Laussot affair makes a characteristic interlude. There was another "affair" with Leah David, a Jewish girl, who threw him over for another. "It was my first love sorrow," he said of this disappointment, "and I thought I should never get over it." But youth gets over most things, and there were other pretty girls besides Leah David. The autobiography reveals another calf-love in the person of one Friederike Galvani. "This youthful love affair," he writes, "was never to degenerate into an intercourse which might give rise to scruples or concern." Why should it? we may interject. "These relations," he continues, "ended only with my departure from Wurzburg, which was marked by the tenderest and most tearful leave-taking." It looks as if something might have come of this

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little amour, but before Wagner returned to Wurzburg, "a lout of a peasant" had supplanted him, and Richard soon forgot all about his Friederike.

The woman who first really captured Wagner's heart was Minna Planer, his first wife. He admits this himself when writing later about what he calls his "obstinate marriage." He says: "I was in love, and I persisted in getting married, thus involving myself and another in unhappiness." Wagner met Minna in 1834, when he was conductor at the Stadt Theatre at Madgeburg, where Minna was "leading lady." She was the daughter of a spindle-maker, and had gone on the stage in order to contribute to the family's support. She is described as pretty by some, and as of "a pleasing countenance" by others. Her portrait is in most of the Wagner biographs. She had "soft, gazelle-like eyes, which were a faithful index of a tender heart." Later, the Princess Sayn-Wittgenstein wrote to Liszt that she was too stout, but praised her management of the household and her cooking.

The pair were married at Königsberg in 1836, when Wagner was twenty-three and Minna twenty-seven, and surely never did fate warn two people more plainly against the misery they were about to inflict on each other. Wagner himself has candidly stated that before the marriage he did not regard Minna Planer as his ideal. "On the contrary," he says, "she attracted me by the soberness and seriousness of her character, which supplemented what I felt to be wanting in my own." There were violent scenes between them before the marriage, and on the very day they went to the vicarage to arrange about the ceremony, they quarrelled while waiting in the hall. "An altercation arose between us," says Wagner, "which speedily led to such bitter vituperation that we were just on the point of separating and going each our own way when the clergyman opened the door." However, they put a good face on the matter, and next morning were made man and wife.

Things went badly from the first. Before six months, Wagner's wife had left him: "eloped in favour of a well-to-do protector," says Mr. Ashton Ellis, Wagner's great English apologist. The episode is obscure. Wagner sued for a divorce on the ground of desertion. He was unsuccessful, and presently welcomed back the penitent. The home was then in Riga, but in 1839, they went to Paris, where they remained till 1842. It was during this period that Minna best proved herself as a wife. Wagner was in the direst straits. Often there was no food

in the house; he would be a prisoner for days because his boots were unfit to go out with. Minna's courage, devotion, and self-denial were more than praiseworthy. She, the pretty actress of former days, cooked what meals there were to cook, scrubbed what clothes there were to scrub; and when the man struggling by her side was starving, she found temporary relief for him by pawning her poor little pieces of jewelry.

There need be no hesitation in stating all this, for Wagner himself, even after the separation, could never tell of it without moist eyes. But in view of the brutal things that have been said about Minna Wagner by Mr. Ashton Ellis and others, one must insist upon it. Wagner no doubt was mismated, but he was as much the "mis-mate" as Minna Planer. Indeed, he realized this when he said, truly and pathetically, "she would have been happier with a lesser man." One must look at the situation from a human point of view. Some of the Wagner biographers make much of the fact that Minna failed to recognize her husband's genius. But this was more her misfortune than her fault. Very few people, beyond Liszt and Von Bulow, recognized Wagner's genius at that time, and how should a pretty actress be expected to do so?

It has been quoted against her that when Wagner was fiercely denouncing the public for their non-appreciation of his great works, she said: "Well, Richard, why don't you write something for the gallery?" It is easy to jibe at this now, when we know the colossal genius that Wagner's was. But let us put ourselves in Minna's place, with friends coming about the house and nothing to give them to eat or drink. A woman enduring the most cruel privations, trying to make ends meet when there was nothing but ends, might well be excused thinking that even her genius of a husband should concede something to the gallery in favour of the domestic exchequer. To her at least, it would seem no more degrading than having to pawn her trinkets to buy bread.

It was Wagner who made the mistake in choosing this "incompatible" for a wife. She did not choose him. He was, as he said, "determined to have her," against all reason. She remained essentially the woman she was when he courted and married her; and a man has no right to marry an ignorant, unsympathetic woman, and then make her miserable because she is ignorant and unsympathetic. That the union ended in estrangement and separation was, to say the least, as much Wagner's fault as Minna's. She would probably have borne with him to the end, trying as he allows himself to have been, but he would not bear with her, and one cannot help feeling that he was the greater offender.

It was not only that he was difficult to get on with. That, to be sure, was bad enough for the orderly housekeeper. Wagner himself confesses that he had plenty of "crotchets" to annoy his homely wife. "When composing," he writes, "I generally undertake too much, and drive my wife to justifiable wrath by keeping dinner waiting." When he would box himself up for days with his scores, and when his wife introduced outside company to relieve her *ennui*, he complained of "tiresome visitors," of "company that tortures me, and before which I withdraw to torture myself."

One understands it all perfectly. But why put the whole blame on poor Minna? Unfortunately Minna had more to complain of than being left alone by her husband. There is no use blinking the fact that Wagner, great as a genius, was weak as a man. Certainly he was very unstable with women; and Minna found this to her heart sorrow when Mathilde Wesendouck came on the scene. Mr. Ashton Ellis writes grandiloquently of a "union of souls" and other bunkum. The fact remains that Mathilde Wesendouck was the wife of Wagner's neighbour over the garden wall, and that Wagner became too "familiar" with Mathilde, not only for Minna, but for Mathilde's husband. "Nothing grosser than a union of souls did it ever come to," says Ellis (how does he know?), "whereas Minna, never a mother, had long ceased to be a wife in anything but name." The bad taste of this is obvious; as obvious as the absurdity of Ellis' statement that Wagner "undertook to form the beautiful young matron's (Mathilde's) mind."

Wagner's "forming" of Mathilde's mind was, in unvarnished fact, the direct cause of the separation from Minna. Minna could hardly help being suspicious and "raising halloo." Even Mr. Ellis admits that her jealousy was "pardonable to some extent." It was human, at any rate, and no amount of high-flown talk about non-recognized ideals and all the rest will make it other than human. It is too much to expect that a wife should calmly allow her husband to spend all his leisure with another man's wife; and nobody need be surprised to read that the Wesendouck affair precipitated matters so far that, in 1858, a separation had to be arranged between Wagner and his wife. The poor little woman who had drudged and denied herself for the composer all through those long direful years of stress and struggle, who had

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lost her looks and her youth in his service, was now turned adrift just when his genius was beginning to be recognized. She went to live in Dresden, and died a sad, lonely death in 1866. The best thing that can be said for Wagner is that after the separation he did his duty by her financially and otherwise.

It was now that he realized for the first time what Beethoven had to go through as a bachelor house-keeper. "The commonest domestic details must be done by me, the purchasing of kitchen utensils and such kindred matters am I driven to. Ah! poor Beethoven. Now is it forcibly brought home to me what his discomforts were with his washing-book and engaging of house-keepers, etc., etc. I who have praised woman, have not one for my companion." Minna's death caused him some remorse, but he got over that too. Very soon, to quote the admiring Ellis, he "found the chosen vessel of companion gold." This was Cosima Liszt, still alive, and therefore not to be written about in any detail just yet.

The main facts are well-known. Cosima was an illegitimate daughter of Liszt by the Countess d'Agoult. She had married in 1857, Hans Von Bulow, the eminent pianist and conductor. Wagner's part in the business made the circumstances particularly tragic; for Bulow regarded him as a sort of musical god, and Liszt had been the first to give certain of the great music-dramas a hearing, besides providing for his financial needs on several occasions. The Bulows had actually spent a part of their honeymoon with the Wagners. When Liszt heard of Wagner's inroads on Bulow's domestic peace, he broke with Wagner entirely, though the rupture was subsequently healed; and poor Bulow declared his wish that it had been someone else than Wagner so that he might have shot him!

There is neither space nor necessity to dwell on the matter. Bulow obtained a divorce, and

Wagner married his Cosima, who had already borne him a child (Siegfried Wagner) in the August of 1870. To her he was constant, in spite of the fact that temperamentally he was an inconstant man. He died in her arms, and she has lived ever since, the loyal gaurdian of his fame. In her grief and sorrow at his death, she cut off her beautiful hair, which he always greatly admired, and laid it in his coffin to be buried with him—a rare tribute from a woman to a man.

J. CUTHBERT HADDEN.

* *

MUSIC IN MONTREAL

MONTREAL, *May 27th, 1913.*

SEVERAL new and important announcements regarding Montreal's next season of grand opera, which is to open at His Majesty's Theatre, with a gala performance of a work yet to be chosen, the evening of Monday, November 17th, have been made public by Mr. Max Rabinoff, the noted impressario who, at the request of Mr. Albert Clerk Jeannotte, former director of the Montreal Opera Company, will assume the general management of the whole of the coming season. Mr. Rabinoff who is a recognized authority on matters operatic strengthens the belief which has always existed in Montreal, by his declaration that after having carefully gone over the ground he is more than satisfied that the future for grand opera performances in Montreal is very bright and promising.

Chief among the announcements which have been made by Mr. Rabinoff, is that he has already perfected arrangements whereby the members of the famous Chicago-Philadelphia Opera Company, which numbers in its ranks some of the world's best known song birds, will be heard here next season in conjunction with artists from the Boston and Metropolitan Opera Companies.

The repertoire at present under consideration will include among other works "Aida," "Thais," "Herodiade," "Louise," "Carmen," "Samson and Delilah," "Lohengrin," Puccini's "Girl of the Golden West," "The Jewels of the Madonna," "The Secret of Suzanne," "Madame Butterfly," "Lucia," "Traviata," "Cavalleria," "Boheme," and "Tosca." The season according to the arrangements already formulated by Mr. Rabinoff, provide for five subscription nights during each of the eight weeks of the season. The subscription performances will be divided into three series the first of which will include Monday and Thurdsay evenings, the second Tuesday and Friday evenings, and the third Wednesday evenings of each week. Saturday

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evening will furnish a non-subscription performance. There will be no repetitions of opera in any one series so that at least sixteen separate productions are assured.

Discussing his plans in a general manner recently, Mr. Rabinoff said, that while looking after the management of the opera company, he would pay particular attention to the Saturday afternoon symphony concerts which he will endeavour to make more attractive from the music lover's view point by bringing to Montreal some of the world's foremost instrumental artists.

Mr. Rabinoff has already engaged Kathleen Parlow, the Canadian violinist; Thibaud, the eminent French violinist; Gerardy, the 'cellist; Yolando Mero, the Hungarian pianist, while negotiations are pending with other artists equally prominent.

In conclusion Mr. Rabinoff stated that his present operatic connections, and the seasons of opera which he will give in several cities of the United States, will make it possible for him to afford Montreal a season of opera of the highest possible excellence.

Mr. Rabinoff has provided for two weeks of opera in Toronto, probably the last week in January and the first week in February.

Signor Antonio Pini-Corsi the chief buffo basso of the Metropolitan Opera Company, New York, will be seen here early during the coming season in "Il Maestro de Capella" and a concert programme in which the singer will be assisted by a number of prominent opera artists.

Another treat is promised music loving Montrealers in the engagement of Anna Pavlowa, the noted Russian dancer, who is to be seen here during the opera season. Miss Pavlowa and the Imperial Russian Ballet will render a performance between the acts of the grand opera and will be an added attraction for His Majesty's patrons.

Mr. Xavier Mercier, a member of the Opera Comique of Paris, is to pay Montreal a visit next September, Mr. Mercier has sung for three seasons at Convent Garden and his *debut* here is looked forward to with more than ordinary interest.

H. P. F.

NOTE.—The Editorial and Publishing Office of Musical Canada is now at 14 Metropolitan Apartments, Queen St. East, Toronto.

MUSIC IN WINNIPEG

WINNIPEG, *May 21st, 1913.*

"THE Mountebanks," an operetta by Gilbert-Cellier was reproduced in its entirety by Dr. Ralph Horner and his amateur organization of principals and chorus at the Walker Theatre, on Monday and Tuesday, April 28th and 29th.

The experience of Dr. Horner, gained in the "old country," as musical director of the Gilbert-Sullivan operas throughout the English provinces was in plain evidence throughout the performances, in the stage business as well as in the animated singing and acting of the various members of the company.

Commendation is due to Mrs. Clifford, the prima donna, who sang the soprano role of *Teresa* with felicitous effect, and to Mrs. Rignold, the contralto, an old time member of the Carl Rosa Opera Company.

Mr. C. Gross used his agreeable tenor voice with taste, and further favourable mention can be made of Messrs. Thevenard, Barlow, Kitchen, Lohr, and Isherwood, and also Mrs. Cameron.

The fun makers, automatic dolls, etc., found very capable exploiters in Miss Abbott, and Messrs. A. E. Horner and Jas. O'Donnell.

A small orchestra under the guidance of Dr. Horner, although thin as regards the score, played the accompaniments with taste and skill. Winnipeg has been struggling with the permanent orchestra problem within the writer's knowledge for over thirty years, and it still remains to be solved. Numerous attempts have been made by able musicians to maintain a corps of instrumentalists that would be a credit to the city, but up to the present time financial failure has resulted, owing to the apathy of wealthy citizens as regards high-class music.

Renewed hope was in the air when Herr Gustav Stephan, late professor and orchestral conductor at the Guild Hall School of Music, London, with the zeal of an enthusiast organized the Stephanj Symphony Orchestra of about forty members, and gave two concerts in May, 1912, at which the expenses were fairly balanced by the receipts.

Beginning early in the present year he has given twelve Sunday afternoon instrumental performances in the Strand Theatre, some of them highly creditable to his skill as a conductor. He has lost a large sum of money in the enterprise, has been fined forty dollars for contravening the Lord's Day Act, and he has not yet succumbed to adverse circumstances, for he has announced an orchestral concert on a big scale to take place in Convention Hall, on the evening of June 4th, when he hopes to attract

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Fred. Warrington, the popular baritone, is back in the city from his farming experiences in the west, and has resumed teaching.

Dorothy Toye, a Portage la Prairie girl, gave a recital in the big auditorium of Central Congregational Church on May 13th, assisted by Milan Sokoloff, our leading pianist. No doubt you in Toronto, have heard this extraordinary vocalist, who possesses two good voices, one of lyric tenor quality and the other pure soprano. Since her *debut* in this city a few years ago, she has gained international fame, has travelled throughout Europe, as well as America, and is now back for a period of rest with her home friends. Her programme contained sixteen vocal numbers, including compositions by Puccini, Dvorak, Tschaikovski, Greig, Mascagni, McDowell, Leoncavallo, and sundry minor items. While vocalizing such arias as "In quelle trine morbide" from "Manon Lescaut," and the "De Mimi" excerpt from "La Boheme" with fine dramatic expression, and technical brilliancy, she sang a group of songs in English with exquisite taste, using her flexible soprano with the ease of an accomplished artist. Her songs for tenor voice included the familiar "La Donna e Mobile," and the "Siciliana" from "Cavalleria

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Rusticana." Both being sung with the manly ring, and resonance of a well trained male tenor. The two duets were even more marvellous, as it was difficult to believe that both tenor and soprano voices came from the slender throat of the attractive girl who stood before the large and fashionable audience.

Milan Sokoloff our leading pianist played with the skill of a master a posthumous "Polonaise" by Chopin, the "Valse Caprice" by Schutt, and the popular and showy "Tarantella" by Liszt, based upon Auber's opera "Masaniello."

William Dichmont was wholly efficient in his accompaniments to the vocal numbers.

The Elgar Musical Society of Winnipeg, gave its third and last concert of the season in Grace Methodist Church on Tuesday night, May 13th. The chief features in the programme were "The Story of a Faithful Soul," by Mr. E. E. Vinen, Mus. Bac. and F.R.C.O., who conducted a chorus of seventy voices with musicianly emphasis, the soloists being Miss Edythe Lever, soprano, and Henry Koerner, baritone. Then came a well balanced presentation of Coleridge-Taylor's "Hiawatha's Wedding Feast." Mr. Norman Douglas sang "Onoway, Awake, Beloved," with much beauty of tone. H. St. John Naftel officiated at the organ and Stanley Osborne at the pianoforte.

CHAS. H. WHEELER.

* *

AT THE CAPITAL

OTTAWA, *May 23rd, 1913.*

MR. W. H. SPOONER, organist of All Saints Church has resigned, but will continue his duties until the first of August, when he will be succeeded by J. W. Bearder, F.R.C.O., at present organist and choir master of St. Peter's Church, Sherbrooke. Mr. Spooner came here some two years ago from Belleville and has made a host of friends here. He will remain in Ottawa to continue his large classes.

Mrs. Edouard Hesselburg, of Toronto, has been a visitor in Ottawa during the past week, a guest of her aunt, Mrs. C. A. Douglas. Mrs. Hesselburg while here arranged for the appearance of Mr. E. Hesselburg in piano recital here early in the coming fall.

At the close of the musical season The Morning Music Club held its annual meeting, when the following officers were elected: president Mrs. W. Dale Harris; first vice-president, Mrs. F. M. S. Jenkins; second vice-president, Mrs. A. D. Cartwright; secretary, Mrs. Archie May; treasurer, Mrs. Mayno Davis; executive committee, Mrs. Lyons Biggar, Mrs. Uniacke, Mrs.

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Henry Thompson, Mrs. Wade, Miss Gibbs, Miss Millicent Brennan, Mrs. F. H. Emo and Mrs. Alder Bliss. The Club has now a membership of three hundred and six. A series of excellent concerts were given during the past season available to all members on payment of the small annual fee of one dollar. A high standard is set and there can be no doubt that these recitals have done much to cultivate a taste for a higher class of music.

Under the direction of Mr. N. M. Mathé, an opportunity will be given on June 1st, of hearing Gounod's C. Minor Mass, by a choir of 100 men and 200 boys with a symphony orchestra of 75. Mr. Mathé is the first to undertake the giving of this mass in the open air and his success is anticipated and the hope expressed that he will still further give of his talents for the pleasure and benefit of the public. The orchestra will be conducted by Mr. J. Albert Jassé

Dr. Sanders, organist of the Dominion Methodist Church, is holding examinations in Quebec Province for McGill College. This is the second time Dr. Sanders has acted in this capacity.

The firm of Hurteau Williams & Co., who have carried on an extensive piano business, are moving into new premises on the first of June. Mr. C. H. Bull, the energetic and capable manager of the business, has only been a resident of Ottawa some two years, but his coming here has been marked by increased activity in every line of the business. The new premises will be in the block recently erected by Jackson Booth on Sparks Street, most centrally located and with a floor space of some 29,500 feet, will give the firm one of the most up-to-date piano warerooms in the Dominion. The firm represent the following: New Scale Williams, Chickering, Sohmer and Farenc Piano and the Edison, Columbian Gramophones.

Mr. Geo. Kydd, manager of the Royal Bank, has been removed to the Montreal office. Mr. Kydd will be greatly missed in musical circles in which he has been most prominent. Possessed of a phenomenal tenor voice, his aid was much sought and his at all times readiness to assist in the uplift of music, make his departure keenly felt. He was for several years tenor soloist of St. Andrew's Church as well as one of the charter members of the Orpheus Glee Club in whose affairs he was most interested.

During the winter, Mr. Amede Tremblay, organist of the Basillica has been giving a series of free monthly organ recitals, on the first Sunday of each month. Mr. Tremblay's recitals are much enjoyed by the public, given on the largest organ in the city and by an executant of such well-known ability. The programme of his last recital was: Bach, Fugue en mi majeur; Massenet, Pastorale; Mendelssohn, Spring Song; A. Tremblay, Cortège Nuptial; Parker, Romanza; Malling, Bergers dans les champs; Boellmann, Andantino; Lemaigre, Caprice; Rheinberger, Vision; St. Saens, Marche religieuse.

Mr. Loudon Charlton, one of New York's prominent impressarios, spent a few days in Ottawa recently, arranging for the appearance here of Melba and Edmund Burke the latter part of September, and Clara Butt later in March. The frequency of the visits of New York's impressarios to Canada is convincing proof that Canada's fame as a music loving country is being recognized.

A very enjoyable concert was given in the Collegiate Institute Hall, May 15th, by the strings of the Ottawa Symphony Orchestra and the Apollo Glee Club, all under the direction of Mr. Donald Heins. Miss Helen Langdon, cellist, a pupil of Mr. Heins, astonished and delighted every one with her solos and reflecting great credit on her master. Miss Ritchie was the soprano soloist and sang delightfully.

H.

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PERSONALIA

Miss Winnifred Hicks-Lyne, has removed her studio to 686 Spadina Avenue. Her phone number is College 1875. Miss Hicks-Lyne will be in town until July and after the vacation will resume teaching in September.

* * *

Miss Eugenie Quehen, with her mother, sails for Europe, June 24th, on the *Megantic*. She will return early in September to resume her teaching at St. Margaret's College and the Toronto Conservatory of Music.

* * *

Mr. Arthur Brown, the well-known Toronto baritone, has recently been appointed as soloist in Jarvis Street Baptist Church. Previous to this Mr. Brown occupied a similar position in Chalmer's Presbyterian Church, where he earned an enviable reputation as a soloist of exceptional ability. Mr. Brown has studied exclusively with the well-known singing master, Mr. A. T. Cringan, who predicts a brilliant future for him.

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— ENQUIRIES INVITED —

MUSIC IN GUELPH

GUELPH, *May 20th, 1913.*

ON May 5th, Miss Jessie Hill, who has studied with Wager-Swayne, of Paris and also B. H. Carman, of Toronto, gave a recital that stands out as one of the musical successes of the season and of which the local press speaks thus:—

To say that the recital given last night in Carnegie Hall by that accomplished musician, Miss Jessie Hill, was most enjoyable, is really putting it very mildly. It is seldom that a programme of classical music awakes so much genuine enthusiasm in a Guelph audience. Miss Hill certainly scored a great triumph, her brilliant and flawless playing being a revelation even to the friends who, from her former record, expected great things of her, and whose expectations were more than realized. Her first number was Beethoven's well known and favourite "Moonlight" sonata, given with much feeling in the first movement, delicacy of interpretation in the second, and masterly execution in the third. The second piano number consisted of three pleasing sketches by Hummel, and to an insistent encore Miss Hill responded with an "Album Leaf," by Urihmayer. At the close of the last number the audience was farily carried away by her brilliant rendering of McDowell's "Shadow Dance," and Godard's "Cavalier Fantastique," and Miss Hill kindly gave as an encore number Grieg's dainty "Danse Caprice." Guelphites should indeed be proud of their talented fellow citizen.

The assisting artiste was Mrs. Elizabeth Campbell, of Toronto, who captured the hearts of the audience at once. She has a glorious contralto voice of great beauty and power, and a gracious and dignified presence. Her soulful and passionate rendering of the aria from Saint-Saens' "Samson and Delilah" was most thrilling. After the two charming French songs that formed the second number, she gave "Thy Beaming Eyes" (McDowell). At the close of the third number the applause amounted to an ovation and a double encore was answered by two touching songs, "Unless" (Caracciolo), and "Somewhere a Voice is Calling" (Arthur Tate). Their pathos and beauty brought tears to many eyes. Mrs. Campbell may be assured of a warm welcome should she come here again.

Although teaching a large class in Guelph, Miss Hill has been urged by many friends to go to Toronto in the autumn, where it is felt her talent as solo pianist and accompanist would be much appreciated.

The Presto Piano Club, a local musical organization, held its closing meeting in Carnegie Hall, Tuesday, May 20th, when a club recital was given. Miss Estelle Carey, of Hamilton, was the assisting vocalist and sang a number of songs in a finished and artistic manner. Piano solos were played by Misses Gair and Hill and Mrs. Rudell, a new arrival in town, whose beautiful playing will be a decided acquisition to musical circles in Guelph. Some splendid work for two pianos was given by Miss Hattie Kelly and Mr. C. R. Crowe, their contributions being:—"Danse Macabre," Saint-Sæns and Beethoven Concerto in C Major. Mr. Douglas Crowe, a very young musician, gave a violin solo, playing with a dash and finish that surprised and delighted all. The club have closed a season that has been most successful. Seven recitals in all have been given, their most ambitious efforts being a recital by Jan and Boris Hambourg in October, 1912, and a piano recital by Ernest Schelling in January, 1913. Much credit is due the retiring president, Miss Ryan, who has been a most enthusiastic and untiring worker, the president for next season is Miss Jessie Hill.

Pupils of Miss A. Mabel Henderson, of the Toronto Conservatory of Music staff (formerly of Guelph), have been meeting with very gratifying success this season, at a recent recital in Galt the press comments were as follows:—Vocal selections by Miss Robena Sargent aroused much enthusiasm. An accomplished artiste, she possesses a contralto voice of deep, but pure tonal quality. In "The Song of the Shirt," Homer, her splendid control was exhibited, while Tosti's "Good-bye" brought forth the full sweetness and power of her voice. "Summer Night," Goring-Thomas, was well received. As an encore she gave "My Ain Folk," with splendid expression. Miss Sargent is an advanced pupil of Miss Henderson's; her voice gives promise of much future success.

Miss Marjorie Richardson (a Guelph pupil) has recently been engaged as contralto soloist of St. James' Church.

The Philharmonic Society have decided to discontinue rehearsals until the fall, when no doubt the good work will again be taken up with a renewed enthusiasm under the direction of Mr. J. R. Pears.

E. E. B.

* *

MISS FLORENCE FENTON, who sang the contralto solos in the "Messiah" at Peterborough, on May 1st, to the great satisfaction of the audience, has been appointed to the resident staff of St. Margaret's Ladies' College. Miss Fenton is a pupil of Dr. Albert Ham at the Conservatory of Music.

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VANCOUVER NOTES

VANCOUVER, B.C., *May 6th, 1913.*

THE month of April was productive of two important musical events in this city, the Clara Butt song recital, and the Ysaye recital. Both events received unstinted support, the former artist drawing an audience which filled to overflowing the Horse Show Building, our largest public auditorium, and Ysaye was greeted by a capacity house at the Imperial Theatre.

These artists helped to swell the number of truly eminent musicians who have been heard in Vancouver during the past season. Mischa Elman, Lhevinne, Sembrich, Gadski and Nordica have each in turn given recitals here this winter, and the two most recent will, in all probability, bring to a fitting close what has proved a season of artist recitals more than ensemble concerts.

Ysaye was given the warmest reception possible, drawing an equally good house as Mischa Elman, who appeared in the same theatre in March. Ysaye's programme included the famous Kreutzer Sonata, a concerto by Bruch, and two groups of lesser numbers. Although he was recalled again and again by his enthusiastic audience, he only responded with one extra number which came at the close of his long programme.

Madame Clara Butt and her husband, gave a song recital which evoked more interest in local musical circles than any event since the visit of the Shefield Choir, some three years ago. The largest auditorium available with a seating capacity of 2,500 was too small to accommodate all who desired to hear this famous contralto, and none who heard her were disappointed in her style of ennunciation or interpretation. During their visit here, Madame Clara Butt and her husband presided at a banquet given in their honour by the members of the Welsh Male Choir and on hearing this organization sing, gave many expressions of satisfaction, interesting themselves in so much as to single out individual voices in the choir and pronounce on the individual merits.

FRANK R. AUSTEN.

* *

THE prize of one thousand dollars recently offered by the State of West Virginia for an official State Song, has been awarded to Bandmaster Innes, director of the band which bears his name. The work is to have its first public presentation at the Semi-Centennial celebration at Wheeling, on June 20th.

NEW CONCERT BUREAU

THE musical fraternity generally will be interested to learn that a new concert agency and booking office has been established in Toronto under the name of The Gilmore Bureau, the directors being F. G. Carter and A. E. Davies. The development of musical appreciation throughout the Dominion has rendered necessary more concentrated arrangements through which the smaller centres may have more visits from the celebrities, whose engagements are now confined to Toronto, Montreal and Winnipeg. In the past the booking of big artists in Canada has been very much limited through the lack of a permanent system of through contracting, which made fees prohibitive in smaller communities. The Gilmore Bureau will endeavour to facilitate the handling of attractions in local territory and also arrange through Canadian tours for concert and platform artists of international fame. It is also the object of the bureau to assist local and Canadian aspirants generally to a wider field in which to make their talents known and appreciated.

The business will be under the active direction of Messrs. Carter and Davies, both of whom are well and favourably known through their connection with concert engagements. Mr. Carter, who is a Torontonian, has had a number of years experience in the world of amusements, both in musical and theatrical branches. Mr. Davies was for several years associated with the William Shakespearean recitals, during which time he made extensive tours of the United States, Canada and Great Britain. Locating in England, he became connected with the firm of Baring Bros., the noted impresarios, for whom he managed successful tours of Mark Hambourg and Marie Hall.

The Gilmore Bureau has a most varied and excellent list of artists for the coming 1913-14 season, comprising several singers and instrumentalists of international fame. These have been formed into a course of four engagements and it is proposed to book them from coast to coast at a moderate scale of fees.

* *

MR. W. O. FORSYTH has been giving a series of individual piano recitals during April and May, by several of his pupils, including Mr. Harvey Robb, Miss Alice Ramsay, Mr. Arthur Singer, and Mr. Vernon Rudolf. It is scarcely necessary to say that these recitals were immensely successful and were listened to by very large audiences, the various pianists playing with much beauty of interpretation, tone, style and brilliancy of technic.

MISS MARIE STRONG'S PUPILS

THE recital given on May 19th, by advanced pupils of Miss Marie C. Strong reflected much credit upon that popular teacher. The programme revealed great taste in the selections and appropriateness in their allotment to the individual voices. Mr. J. Dennis Hayes, baritone, won a signal triumph. In the aria from Gounod's "Queen of Sheba," he sang with artistic taste, finished phrasing, fine restraint, and yet fervour. He was good in all his numbers, including the seldom-heard drinking song from "Don Giovanni." Miss Margaret Beattie, mezzo-soprano, has a beautiful voice, which is rapidly developing. Her production is free and easy. She was especially happy in her interpretation of the "Licti Signor," from the "Huguenots," and Cyril Scott's "Blackbird's Song," the latter of which had a charming effect. A very beautiful number sung by her and Rheta Norine Brodie was the duet from "Lakmé," in which the voices blended delightfully. Miss Brodie is showing marked progress in her work; her trills in Stange's "Damon" were exceptionally true and brilliant. In a group of Liza Lehmann's compositions she exhibited rare taste and refinement. The capable accompanist was Miss Beatrice Turner, and the piano soloist, Ernest D. Gray.

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CONCERT DIRECTION M. H. HANSON

Mr. M. H. Hanson will continue to look after the interests of Madame Marie Rappold, who on June 16th will close a season during which she made no fewer than sixty-three public appearances. The other artists re-engaged by the Bureau are Henriette Wakefield, the mezzo (temporarily with the De Koven Opera Company); Léon Rains, the Dresden basso; Thomas Farmer, the baritone; Max Pauer, the Stuttgart pianist, and Boris Hambourg, the Russian cellist. New artists to be introduced by Mr. Hanson are: Vera Barstow, the distinguished violiniste who hails from Ohio and received her early training from Luigi von Kunits at Pittsburgh. Myrtle Elvyn, the popular Texas-born pianiste, principal and most widely known pupil of Godowsky; Franz Egenieff, the famous German baritone and last but not least, Germany's greatest and one of the world's most distinguished contraltos, Madame Ottilie Metzger, of the Hamburg Opera, equally celebrated as concert and operatic singer.

Mr. Hanson promises to announce a great musical event planned for next season in the course of the next few weeks.

Marie Rappold is the leading soloist at the Passaic, N. J., Wagner festival, which takes place at the Montauk Theatre. To participate in this festival she interrupted her concert tour, coming on to New York from Cedar Rapids, Ia. She finishes her season at the Syracuse German Music Festival on June 16th. On the first day of October, she resumes her concert work, prior to her ten weeks' season at the Metropolitan Opera House. She will sing for the National Chorus, January 20th, 1914.

Ottilie Metzger, the contralto, who will concertize here next season, has been appointed Court-Singer (Kammersaengerin). She is participating in most of the Wagner festivals in Europe. Among others those at Brussels and Madrid. At all the festivals she is associated with her husband, Theodore Lattermann, leading baritone of the Hamburg Opera.

Franz Egenieff, the Berlin baritone, is among the new comers announced for next season. Mr. Egenieff is reported to be the possessor of an extraordinary beautiful voice developed to the highest acme of perfection. Mr. Egenieff, who is in private life the Baron von Kleydorff, a son of Prince Sayn-Wittgenstein-Berleburg and an officer in the Prussian cavalry, married ten years ago a St. Louis beauty, Miss Lilly Busch, the favourite niece of Mr. Adolphus Busch. Mr. Egenieff will bring many compositions unknown so far on this side.

Vera Barstow, the violiniste, who was Pittsburgh's idol before she went to Europe to study, last month played with great success with the Boston Symphony Orchestra under the direction of Dr. Muck. Miss Barstow will spend her summer on her mother's estate in Ohio, and resume her concert work in the fall. She will be the only solo instrumentalist at the National Chorus Festival at Toronto, January 20th, 1914.

* *

ONE OF THE ADJUDICATORS

Our correspondent Professor Wesley Mills was, we learn, one of the "adjudicators" at the Stratford and East London Muscial Festival, which took place in March last.

This is the oldest of all the English festivals of this class. There were nearly one thousand entries and competitive tests in practically all branches of music and in elocution.

Dr. Wesley Mills on this occasion judged the classes in elocution. These were five in number, the competitors being divided according to age. Each read (recited) a different selection. The seniors, who were divided according to sex, being required to give a rather difficult selection from Shakespeare.

There were over eighty competitors in all and Dr. Mills considered the quality of the performances unusually good. At the close of each class the adjudicator made an oral report on the work of the candidates, concluding by giving the percentage of marks obtained and determining who were to obtain prizes and certificates of merit.

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LESLIE HODGSON'S RECITAL

Mr. Leslie Hodgson, the Toronto pianist, now a resident of New York, gave his annual recital in that city on April 23rd. The critic of *Musical America* in his notice of the event says: "Mr. Hodgson is no longer merely an artist of promise. His playing has matured remarkably, as regards both interpretation and execution, and to-day it stands distinguished by its poise, its weight, its authority and its poetic eloquence. His reading of Chopin's superb sonata was finely planned and most effectively carried out in every detail. It was potent in its dramatic utterance, an its tender, lyrical episodes were most movingly handled. Mr. Hodgson gave convincing expression to the weird, unearthly last movement, which so many pianists play as though it were little more than an empty technical tour-de-force."

All Subscriptions, Communications, etc., should be sent direct to the Editor, Metropolitan Apartments, Toronto.

PAULIST CHORISTERS

Two large audiences greeted the Paulist Choristers, of Chicago, at their concerts on May 8th, in Association Hall, and were favourably impressed with the direction of Rev. Wm. J. Finn. The chorus, made up of men and boys, sang with a good tone and commendable shading. The voices of the solo boys were much admired for their clarity and the violoncello solos of Paul Schoessling were greatly appreciated.

* *

CRINGAN-MURRAY RECITAL

A VERY enjoyable piano and vocal recital was given May 17th, in Conservatory of Music Hall, by Miss Gladys Murray, pupil of Mr. F. S. Welsman and Miss Janet Thom Cringan, pupil of Mr. A. T. Cringan. Both young ladies acquitted themselves in a way that speaks highly for the methods of their teachers. Miss Cringan has a very attractive voice of clear *timbre* and sings with finish and rare intelligence of interpretation. "Elsa's Dream" and Gounod's "Serenade," the latter with violin *obligato* by Miss Edina Carswell, were delightfully appealing numbers. Miss Gladys Murray revealed a technique that is already well developed and much taste and judgment in interpretation. Her next important numbers were Beethoven's Sonata Op. 27, No. 2 (two movements), the Wagner-Brassin "Magic Fire Scene," Liszt's 11th Hungarian Rhapsody and the big concerto of Tschaikovski in B flat minor (two movements) which were brilliant examples of her work. Miss Mona Bates accompanied the songs most sympathetically.

* *

MR. SEMPLE'S FLUTE RECITAL

THAT rare offering, a flute recital, was given April 26th, at Foresters' Hall by Arthur E. Semple, L.R.A.M., before an audience that was large and warmly appreciative. In his selections Mr. Semple once more revealed his accomplishments as a facile executant, while producing an excellent tone of much clarity, specially effective in pure melody. A novelty introduced by him was Blavet's sixth sonata in A minor, a work in which there is plenty of florid passage work of the eighteenth century style. Mr. Semple won quite a triumph with Dopler's fantasia "Airs Valasques," which caught the fancy of the audience by its brilliant variations. Mr. Semple had the valuable assistance of Miss Olive Casey, the popular soprano, who sang Rossini's "Bel Raggio," the Gounod "Ave Maria," and as an encore the "Mad" scene from "Lucia" with charming sweetness of voice, and with vocal ease and agility in the florid music of the Rossini and Donizetti excerpts. Miss Marion Porter was the pianist, and in addition to accompanying, gave Gottschalk's fantasia on "Trovatore" in brilliant style.

* *

MISS HICKS-LYNE'S RECITAL

ONE of the most artistic recitals given by purely local talent this season was that of Miss Winifred Hicks-Lyne, the well-known soprano, April 30th, at Foresters' Hall. The event attracted an audience that was representative of the professional and amateur musicians of the city. Miss Hicks-Lyne has never been heard to better advantage in Toronto. She sang all her numbers with a sympathetic appreciation of their varying styles, and with a voice that had substance and carrying power, a technique that was always sure and clear, and speaking generally, a distinction that placed her in the front rank of our soprano singers. Her opening number, Elizabeth's song from "Tannhauser," was rendered with breadth and dignity of style and expression, and the following ariette, "Pur di Cesti," by Antonio Lotti, was felicitous in its expression of a lighter style. In successive groups of French, German and English, she revealed uncommon versatility of interpretation. The Massenet "Elegie," with violin obligato by Miss Lena Adamson, was very beautiful in its combined effect. Her rendering of the Wecherlin chanson, "Maman, dites moi," was dainty and graceful. Miss Adamson assisted with several violin solos, the most important of which was Saint-Saens' "Introduction and Rondo Capriccioso." Miss Adamson played this number with delightful quality of tone, and with brilliant technique in the florid passages. In short, Miss Hicks-Lyne and Miss Adamson were in their best form. Miss Ruby Forfar played the piano accompaniments unobtrusively but with sympathetic support of the soloists.

* *

COBOURG HARMONIC SOCIETY

COBOURG, *May 15th, 1913.*

THE Cobourg Harmonic Society has closed the first year of its existence here by presenting most successfully under the direction of Mr. Jos. Reay, organist and choirmaster of the Cobourg Methodist Church, the comic operetta, "Trial by Jury," Gilbert and Sullivan, which was put on for two nights in the Opera House, Cobourg, before large audiences. Last night the Harmonic Society visited Port Hope, where they met with a cordial reception and staged "Trial by

Jury" at the opera house there, Mr. J. A. Culverwell, made a most genial and efficient chairman. He referred to the success that is attending the Cobourg Harmonic, and the efforts of its conductor, Mr. Reay, and urged the organization of a society along similar lines in Port Hope. Mr. Culverwell, as is well-known, takes a practical and helpful interest in musical affairs. He called upon Rev. Dr. Laker, Rev. T. S. McCullough, Rev. Vicar Elliott, and ex-Mayor Mulholland, who were in the audience, who all spoke in endorsation of a society in Port Hope.

The Cobourg Harmonic Society now has a membership of about eighty, and has put on a number of successful concerts before undertaking comic operetta. Through the work of Mr. Reay since coming to Cobourg, it is felt that the town has now taken her rightful place along musical lines with other places. The Harmonic Society may now take up oratorio work.—*The Globe.*

* *

ARTHUR SINGER'S RECTIAL

Arthur Singer in his recital last month, in the Margaret Eaton Hall, proved himself to possess a great piano talent, which has been remarkably well trained by W. O. Forsyth. His technic is simply prodigious, and his playing is further characterized by beauty of phrasing, sincerity and a boyish modesty very refreshing. Playing vast compositions such as Bach's Organ Fujue in A minor, arranged for the piano by Liszt, the Tschaikovski-Pabst Paraphrase on themes from the opera Eugen Onegin, "The Nanes" by Moszkowski, the Liszt B minor Ballade, and a group of pieces, Etudes, etc., by Chopin, with several others including a very poetic reverie of his own composition, the young pianist astonished his hearers by the consummate mastery of the difficulties contained in these pieces, and the beautiful manner in which he interpreted them. This recital is the last Mr. Singer will play before further artistic experience. Mr. Frederick Singer assisted by playing Wieniawski's "Russian Airs" and Schubert's "Ave Maria." They were expressively performed. Mr. Harvey Robb showed fine art in the accompaniments.

* *

SERVICE RECITAL

An appreciative audience attended the Service recital in St. James Square Presbyterian Church, Toronto, on Wednesday evening, May 7th The excellent choir of forty voices under the direction of Dr. T. Alexander Davies, gave a representative programme of numbers by Gounod, Woodward, Tschaikovski, H. W. Gevaert and Rossini, the performances being characterized by a refined, well balanced tone, and splendid attention to the details of interpretation, which reflected the sound musicianship of the director. Mr. Richard Tattersall gave a virtuoso rendering of the Bach "Toccata" in F, two movements from Widor's "Second Symphony" and the Johnston "Aubade." Miss May Hinckley was in excellent voice and sang most engagingly in a song by Hammond, the Torrente "Show me Thy Ways" and "These are They" from Gaul's "Holy City."

Mrs. Cleland Armstrong in Haydn's "With Verdure Clad," displayed a splendid soprano voice with remarkably good execution. "He was Despised" (Handel), was charmingly sung by Miss Olive Belyea. Mr. Calder's "I Heard the Voice," by Rathburn, was commendable. "It is Enough," from the "Elijah," was sung by Mr. D. Ernest Caldwell in a manner that displayed his rich refined bass voice to great advantage. A feature of the programme was the beautiful anthem "Hail true Body," by Healey Willan, now one of the foremost British composers. Dr. Davies is to be congratulated on the success of a very delightful evening.

* *

MISS HOPE MORGAN'S PUPILS

One of the most noteworthy recitals of the season took place in Forester's Hall on Saturday evening, the occasion being the annual concert of Miss Hope Morgan's vocal pupils. Miss Morgan is one of the most gifted of local instructresses, and the very enviable reputation which she has won by her superior work as a teacher of vocal art was fully sustained and indeed enhanced upon the present occasion by the fine work of her pupils, which formed a real tribute to her great abilities. A large and fashionable audience listened with the most marked interest to a programme of a very high order, the selections being chosen from the works of Mozart, Haydn, Brahms, Debussy, Puccini, Strauss, and other composers of distinction. The following pupils took part; Misses Norah Moore, Irene Brown, Winifred Cross, Helen Warren, Beatrice Delamere, Elsie Keefer, Ella Harcourt, Marguerite Murch, Marjorie Rogers, and Mrs. E. Freyseng, Mrs. Raymond and Mrs. W. G. A. Lambe; and in qualities of tone, interpretive style, brilliancy of execution, intellectuality, and subtlety of nuance, their work chiefly excelled. Special mention should be made of the singing of Miss Marguerite Murch, a protegee of Miss Morgan's, who revealed a voice of surprising range, power, and beauty of tone, her low notes having the

fullness of an organ diapason while her upper register possesses great richness and brilliancy. It is understood that Miss Murch is to go abroad during the coming season, and that a fund is now being raised to further her studies under the best European masters, and Miss Morgan feels that this is a matter in which any patriotic citizen of means might worthily interest himself.

* *

PARKDALE BAPTIST CONCERT

A most enjoyable concert was given on Tuesday evening, May 13th, by the choir of Parkdale Baptist Church, before a large and appreciative audience. The chief numbers on the programme were Gounod's motet, "Gallia" and "By Babylon's Wave." The singing of the choir in these pieces was really very fine and reflected much credit on the conductor, Mr. David Dick Slater, A.R.C.M., London. The soloists were Mrs. Ida McLean Dilworth (soprano), Miss Mary Catherine Manser (contralto) and Mr. Julian Holyrod (bass), each of whom delighted the audience by the splendid rendering of their various solos. Both in the playing of the accompaniments and in her pianoforte solo, Moszkowski's "Scherzo Valse," Miss Irene Weaver, A.T.C.M., did splendid work. Mr. Slater is certainly to be congratulated on the fine appearance made by the choir at this their first concert since his recent appointment as organist of the church.

* *

PUPILS OF MRS. J. W. BRADLEY

One of the best known teachers of singing in Toronto, Mrs. J. W. Bradley, whose studio is at the Toronto Conservatory of Music, gave a very successful vocal recital with her pupils on Monday evening, May 19th, when a diversified and up-to-date programme was rendered in most felicitous style. Mrs. Bradley, as many concert goers in this city will recollect with pleasure, has had plenty of experience in person upon the platform, and she generally succeeds in instilling a great measure of her own vivacity and talent to those studying with her, and at the recital in question all the performers rendered their selections with marked ease and ability, good musical tone and artistic finish. A triumph was won by Mrs. Bradley's daughter, Mrs. John L. Young, in the Bach-Gounod "Ave Maria," while Mr. Young gave an air by Handel and was also heard in a trio by Randegger. Other vocalists of note were Mrs. Barton, Miss Charlebois, Miss Gilbert, Miss Shaver and Mr. Ralph Green, and violin and organ obligati were contributed by Miss Marie White, pupil of Mrs. Adamson and Mr. G. D. Atkinson. Mrs. Bradley played the accompaniments, and altogether the enthusiasm and zeal displayed at this recital were out of the common and proved the great popularity of this energetic and talented lady, who has so accomplished a class this season at the Conservatory. Miss Marie White also played a violin solo in excellent style.

* *

An organ recital of distinct interest was given on Thursday evening, in St. Peter's R. C. Church by Mr. John J. Brady, who showed very considerable technical skill and expressive powers in a well chosen programme from Bach, Callaerts, Dubois, Wheeldon and others. Vocal numbers by Mrs. J. L. Young and Mr. Bruce Bradley added greatly to the interest of the programme, and were very much enjoyed by the large audience present. Many of the interested listeners remained at the conclusion of the recital to offer their hearty congratulations to Mr. Brady upon his able work, it being his initial appearance as an organ soloist, his numbers having been prepared under the tuition of the well-known teacher, Mr. Edmund Hardy, Mus. Bac.

* *

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* *

Briggs & Le Massena. Three songs from the pen of C. E. Le Massena: "Nachtlied," "Nouvelle Chanson sur un Vill Air," and "Cradle Song," the first with a German text, the second with a French text, and the third in English, are published by Briggs & Le Massena, of New York. A musicianly setting has been given to each and the English and French songs are admirably adapted to the tenor voice.

NEW MUSIC

Boosey & Co's.

The new issues of Boosey & Co., for April, consist of seven songs, a duet, song-cycle and an instrumental number (for cello and piano).

Of the songs, choice of place belongs to Charles Marshall who has written another delightful melody entitled "Dear Love Remember Me," to the words of Harold Harford, author of "I Hear You Calling Me," Charles Marshall's popular song now so widely sung in America. Their co-operation in this instance should meet with equal success, for "Dear Love Remember Me" has undoubtedly all the rhythmic swing and musicianly style in it that made the composer of "I Hear You Calling Me" famous.

John McCormack, whose name is so closely associated with the latter song has set the seal of his approval on "Dear Love Remember Me," by adding it to his repertoire.

Wilfrid Sanderson, another versatile song composer whose works are exclusively published by Boosey & Co., is responsible for an effective song of sentiment: "In Love's Garden," which should take its place beside his recent successful numbers, "A Spray of Roses" and "Tired Hands," two songs that have gained unusual prominence in the short time they have been before the public.

Vincent Thomas, a composer new to American music-lovers, makes his bow with the song-cycle, "The Valley of Dreams" which has obtained the highest praise from musical critics in England for its musicianly style and poetic conception. The five beautiful word-pictures comprising this cycle have given Mr. Thomas material of the highest order to work upon, and in the artistic results achieved due credit should be accorded the author, Mr. Harold Simpson, for his inspiring themes.

Dr. Herbert Brewer whose "Fairy Pipers" was so enthusiastically received by Mme. Clara

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Butt's audiences on her recent tour of America, is represented by another song specially written for the famous English contralto: "God's Gift," with its broad style and effective range will appeal strongly to singers in general and contralto voices particularly.

Reginald Barnicott's quaintly humorous song, "The Maiden in Grey," has been arranged as a duet for medium voices, and in this form will make many friends in the drawing room, and on the concert platform as a contrast to more severe recital numbers.

Other numbers in the issues under notice include: An arrangement by W. H. Squire, the well-known English 'cellist, of the old air "Drink to Me Only With Thine Eyes," for 'cello and piano; a very melodic song with pretty sentiment, "When You Come Home," by the same composer; "Up There" (A little girl's Song), by Ivor Novello; "The Scent of the Roses" (Lewis Carey), and "The Secret of Life" (Hubert Rooney).

CHAPPELL & CO., LIMITED

THE flow of good music bearing a hall-mark of quality in the name of this well-known firm, continues unabated. Their recent monthly bulletins contain several noteworthy numbers. Among the songs are three, the words of which impart a distinct literary flavour to the new issues. The first of these is a setting by Graham Peel of Tennyson's classic lullaby "Sweet and Low,"—the song, however, bears the more appropriate title of "Wind of the Western Sea,"—which has been sung with great acceptance at the Queen's Hall (London, Eng.). Ballad concerts by that gifted and charming vocalist Miss Carmen Hill. In the second of these three songs, Hermann Löhr has given adequate and sympathetic expression to those touching words from the pen of the famous poetess, Mrs. Browning, "Sweet, Thou Hast Trod on a Heart." The words of the third: "Lennavan Mo,"—a curious title by the way, but which is, we understand, a Gaelic term of endearment,—are the work of a well-known Gaelic writer: "Fiona Macleod," and in setting them to music Percy Whitehead has brought sympathy and good feeling to the perfecting of his work.

The near approach of the wedding season makes the issue of two such songs as "God Make Thee Mine" (Haydn Wood) and "A Psalm of Love" (Dorothy Forster) very timely. They will be found appropriate for and in keeping with these joyful occasions.

Guy D'Hardelot's prolific creativeness is represented by two new songs, "A Portrait" and "A Summer Song," each very characteristic of this favourite composer.

Other writers of repute also contribute good things to these latest lists. Montague Phillips' "Night is Nigh," is as beautiful as anything

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he has done. Frank Lambert's "The Garden of Her Heart" is melodious and taking in style, and Florence Aylward has written a very effective duet for contralto and baritone, entitled "In the Hush of the Starlight."

The issue of four part arrangements of popular "Chappell" songs continues and the latest numbers in this form are, "Song of the Bow," "Three for Jack," and "The Little Irish Girl."

For those who like the lighter kind of music, there are new waltzes, two-steps and one-steps, gay, sparkling and full of "la joie de vivre."

* *

Joseph Williams, Limited, London, have published a very excellent four-part song for female voices entitled, "Song of the Pixies" (poem by Coleridge) by Clarence Raybould. The accompaniment is of a rippling nature and the voices and it combined produce innumerable piquant effects. It is a first rate concert number. Got up in the same style are three Elizabethan songs composed by R. Vaughan Williams, for mixed voices, unaccompanied: "Sweet Day", "The Willow Song" and "O Mistress Mine." The composer has caught the old world, or rather, the "old English" flavour, both in his melodies and harmonies. Distinctly they have not the present day harmonies, for which "much thanks." They will be doubly welcome in many choirs for this very reason. Each number is scored for very fine singing and the effects which can be gained by good choirs are really beautiful.

* *

Ascherberg, Hopwood & Crew, Limited, London, have published the Rossini Scena and Cavatina "Bel Raggio Lusinghier" from the opera "Semiramide," in which they give the various cadenzi used by the popular artists, as well as indicating how the many grace notes should be executed. They have also issued the tenor recit, "Mi Batte Il Cor" and aria "O Paradiso" from the opera "L'Africana," (Meyerbeer) which should be of immense advantage to budding artists.

* *

The Ashdown Music Co., Toronto, publish two songs sung by Madame Clara Butt, viz.: "Land of Mine" and "The Heavenly Anthem," both from the pen of H. Lane Wilson, a composer well-known to the musical public everywhere. The former is patriotic and calls for good declamation, while the latter, as the title indicates, is of a sacred nature, although it should make a fine concert number, having a fine organ obligato in addition to the pianoforte accompaniment. Another from the same pen, and also sung by Madame Clara Butt, is "The Voice of Home," which has already figured at at least one recital in the city, and with good success. "None Well Knows" by Landon Ronald, another prolific song writer, is composed in his usual effective style, without the accompaniment being, as is sometimes the case with his songs, unduly difficult. "Love, You Have Made Me a Garden," by Jack Thompson, the composer of "An Emblem" and several other well-known songs, has, we think, made another "hit" in the above mentioned. "The Captain's Eye," by Percy E. Fletcher, has, as one would readily suppose, quite a nautical flavour throughout, and will be welcomed by baritones in search of such numbers.

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TORONTO CONSERVATORY OF MUSIC

The month of May was an extremely busy one at this institution the number of recitals being much larger than during any previous season, on several occasions the concert hall, lecture hall and recital hall of the School of Expression holding capacity audiences on the same evening. Pupils of Dr. Edward Broome, Mr. H. J. Lautz, Mrs. Edouard Hesselberg, Mr. F. E. Blachford, Mr. M. M. Stevenson and Mrs. J. W. Bradley were heard in vocal, violin and piano recitals and Miss Maude Pollock, organ pupil of Mr. G. D. Atkinson, gave a Saturday afternoon recital on the Cassavant organ. Master Frederick Cohen, pupil of Mr. F. S. Welsman, was remarkably successful in a piano recital on May 14th, and an organ recital Saturday afternoon, May 3rd, was given with much success by Mr. G. H. Knight, a newly appointed member of the faculty. The String Orchestra, conductress, Mrs. Drechsler-Adamson, gave a delightful concert in conjunction with senior piano and violin pupils on May 7th. The importance of this occasion, when in addition to several brilliant solo numbers, the orchestra supported various talented executants in difficult accompaniments, can hardly be over-estimated, and the entire programme was of the highest merit, thanks to the efficiency of Mrs. Adamson and her well trained players. Miss Gladys Murray and Miss Cringan's joint recital on May 17th, was an occasion of interest. The School of Expression students surpassed their usual efforts by several important presentations of standard dramatic and literary work towards the end of the month, and on May 21st, the annual meeting of the Toronto Conservatory of Music Alumni Association was held in the concert hall, when a short musical programme, and address by Dr. A. S.

Vogt, and refreshments were all greatly enjoyed by the large company present. The closing concert took place as usual in Massey Hall, on May 20th, with the assistance of the Toronto Symphony Orchestra, and was a brilliant event musically and socially, attracting an audience which was both enthusiastic and representative. The Conservatory has apparently enjoyed a very successful year, the only regret being, as the academic season closes, the illness of Dr. Edward Fisher. The institution closes June 29th, and will re-open early in September.

* *

SHORT COMPOSITIONS FOR THE PIANOFORTE

By Siegfried Hertz

To make a selection from the endless masses of literature for the pianoforte which is thrown on the market every day entails such waste of precious time for a very ungrateful task. The supply of new music surpasses by far the demand as the majority of amateurs prefer to study over and over again the acknowledged masters from Bach to Brahms, and we cannot denounce them in so doing, if this gigantic abundance satisfies their requirements. The following exposition may be useful to those who, from the very multitude of new short pieces for the pianoforte,—Album leaves, Intermezzi, Impromptus, Studies and Fantasie pieces, in searching for intrinsic value become confused and give up the search before accomplishing their desire.

In mentioning first the "Six Etudes Rhythmiques," by C. E. Ferraria, I do so more in regard to their actual contents than to their intrinsic value. They are dedicated to Dalcroze, the inventor of rhythmical gymnastic. The observation that modern music is developing itself more in harmonic, modulating and colouristic inventions than in rhythmical, is not new. Also that we have lost rhythmical finesse rather than cultivated it, and Dalcroze expresses himself quite truthfully when he says "In the realm of music there is an enormous field to exploit, and that field is Rhythm, the numerous combinations of which will make the art bring up through the tones an incredible treasure of new means of expression."

New works of the distinguished Italian composer, M. Enrico Bossi, are always sure of some attention. His eight "Miniatures" show us at once that he has something special to say, even when he writes in his lightest vein. Temperament, joyous invention, superiority of phrasing and graceful humour are the chief characteristics of the two volumes. Quietly like a soft song flows the dainty piece in D flat major, "Nuit etoilee," which is indeed a lasting gain to the poetry of the pianoforte. Taken altogether the harmonic language of this Neo-Latin composer is far distant from that "modern" mannerism and intertonality which we hear so highly spoken of.

Another composer who speaks the language of human beings is Walter Lampe, in his "Four Pieces for the Pianoforte," op. 8. His art goes into the depths and brings forth passion and power which move the heart. Lampe is extraordinarily rich in rhythm and in his first piece particularly, he avoids all conventionality. The third of this volume, though simple in design, is a masterpiece.

Hugo Kaun, too, reveals a high degree of ability and inner beauty in his "easy playable" pieces "For the young." The complete volume is a treasure, though all are not similarly effective. Overflowing fantasie has never been Kaun's strong point, but he proves over and over again that artistic taste, good style and amiable temperament are at his disposal. For teaching purposes and for presents for children these folios ought to find a large circulation. Whether in his "Elegy," "Peasant's Dance" or "Cradle Song," his success in giving a clear and illuminative illustration is equally great. He also makes the precarious form of the canon suitable for the recreation of children. The "Fairy Tale" also is a delightful little gem in which the atmosphere and genuine narrative form are well expressed.

I will take this opportunity to call attention to the exquisite and most valuable small pianoforte compositions of the great Russian master Scriabine. His preludes in particular are of great value to the literature of the pianoforte.

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DALCROZE SYSTEM OF RHYTHMIC GYMNASTICS

Jacques Dalcroze was for about twenty years a teacher in the Geneva Conservatory of Music, and during this period he came to realize that the fundamental error in all systems of musical culture is the lack of cultivation of the musical ear and sense of rhythm. To remedy this he devised his system of Rhythm Gymnastics and practical instruction in Harmony and Improvization, and applied it in an Institute which he founded in Geneva in 1905. Here the system was gradually developed and perfected during the next four or five years.

The results attained in this Institute were so satisfactory that the originator of the method felt justified in bringing his system to the notice of the public. Accordingly he exhibited his method before the Tonkunstversammlung in Stuttgart in 1908 and later also in Berlin, Leipzig, Munchen, and Dresden. The German musical world received his method enthusiastically, and in April 1911 the Dalcroze Institute was founded at the garden town of Hellereau near Dresden and a splendid series of buildings erected for the accommodation of students. In the autumn of the same year branches were opened at Berlin and Dresden, and the following year also at St. Petersburg, Moscow, Frankfurt, Buda-Pesth and Riga.

The great and central aim of this system is the adequate training of musical students through the medium of a system of rhythmic gymnastics so wide in scope and so thorough in detail that it includes the development of both body and mind in the broadest sense and in the highest degree. In the cultivation of the musical ear this method, through the study of the scales, develops relative pitch and tone consciousness to the certainty of the so-called absolute pitch. In improvisation the method teaches the student through special experiences to develop musical laws and to work freely with the musical elements; in a word, it awakens the creative power.

Some idea of the nature of the work may be gathered from the following brief summary:—The development of metrical and rhythmical sense is brought about by marching exercises; the cultivation of the sense for musical symmetry and harmony, and the correction of abnormal movements and inaccurate muscular development, resulting in false restraints, is developed through a series of rhythmical body movements and breathing gymnastics. Musical and especially rhythmical sensation, phrasing, accentuation and comprehension of rhythmical unity are carried out by the strengthening of various groups of muscles and corresponding breathing exercises. Close attention and the ability to concentrate are developed by simultaneous exercises of the same or opposing groups of muscles in the same or opposite directions and in the same or different time. Control of the will and of the body finds expression in spontaneous body movements in answer to unforeseen commands. Progressive schooling of the entire motor nerve system, including impulse and restraint, regulation of customary movements is carried out by rhythmic exercises in all varieties and combinations; and so on.

It is true that there are many systems of physical training in vogue, most of which have much to recommend them, but it is quite evident that the Dalcroze method, inasmuch as it aims not at mere muscular development alone but at the development of both body and mind, stands in a class by itself. The fact that the exercises have a most direct bearing on the musical ear and sense of rhythm must make it particularly of interest to students in music. Already it has won unstinted praise from music teachers in all parts of Germany, and has been enthusiastically taken up by large classes wherever branches have been started and the results attained even in so short a time seem little short of marvellous. Why should there not be a field for it in musical Toronto?

Helen R. Wilson

Berlin, *March, 1913.*

* *

THE GREEN BOOK

The June Green Book Magazine sustains the boast of that publication that it is written and edited to interest the people who go to the theatre and not the people who work there. Its leading feature is an article based on the personality of Charles Klein, author of "The Music Master," and "The Lion and the Mouse," whom Rennold Wolf calls "the man who ran away from too much success." Gaby Deslys contributes a remarkable article of self-revelation, in which, incidentally, she comes out flat-footedly as an advocate of free love. Harry Lauder, the Scotch comedian, is the author of a carefully thought out treatise on the difference between Irish wit and Scotch humour. There is a novelization of "Joseph and His Brethren" by George Vaux Bacon; an essay on "What's Wrong With Our Playwrights?" by George Bronson Howard, and a number of interesting stories and articles by such writers as George Broadhurst, Channing Pollock, George Jean Nathan, Eleanor Gates, Ralph Herz and others.

POPULAR TASTE IN MUSIC

(*Special to* Musical Canada *by Herbert Antcliffe*)

It is a generally accepted premise among musicians of a serious turn of mind that the fact of a piece of music having attained a wide popularity goes far to prove its lack of artistic merit. It is undoubtedly true that a very large proportion of the music (so-called) that takes the public fancy is scarcely worth the paper on which it is printed, and even the best of it is seldom more than tolerable. Whether it is the good qualities or the bad ones in such music that make the appeal which captivates the ear and taste of the public is a question on which there is room for a difference of opinion. Personally I am disposed to think it is the former.

The folksongs of all countries are, if elementary in structure, at least elementally good, and in the hands of such composers as Haydn, Beethoven and Brahms, have become the raw material of works of the highest nobility and originality.

Subtlety of thought or expression is not appreciated by those whose art is of necessity a recreation. Certain effects due to such subtlety may by constant reiteration come to be more or less appreciated, but any work which depends mainly upon these for its success can never hope to gain the ear of the generality. What the mass of humanity does appreciate more than anything is a good melody, and the man who provides its amusements usually sees that he gets it, quite regardless of any question whether what he supplies has any other desirable qualities. The commonplace songs and ditties of the music hall and pantomime achieve their popularity, not because of their inanity, but because of their tunefulness.

But this class of music, whatever the individual merits or demerits of all or any of the pieces comprised in it, cannot be taken as a fair criterion of public taste. To grasp the real and lasting feeling of the populace on this subject we must look not to the ephemeral music of the day, but to that which retains its popularity through varied phases and circumstances. In this class is included such songs as "Home, Sweet Home," "Tom Bowling," "The Old Folks at Home," and their kindred, and the local and national folk-songs of which we have heard so much lately from collectors and editors. Nothing less than affectation of the worst kind would allow these to be designated as bad, or indeed as anything but examples of a strong inherent musical taste.

The quality which, after tunefulness, must be most striking in music which is to become popular is a strongly marked rhythm. This, like the other, is a sign of an innate but undeveloped desire for that which is good. If those who demand it were content with a mere variation in pitch and time without any regularity or control of the motion, we should condemn them for their lack of the sense of rhythm. We cannot, therefore, condemn them for possessing this sense and asking that it shall be satisfied, however elementary it may be.

One fact overlooked by those who declare popular taste in music to be bad is the ready appreciation of even classical music when pains are taken to have it well rendered and of a suitable type for the occasion. Only a few years ago the writer experienced a very striking instance of this. A party of three friends, two of whom were violinists and the third a pianist, assisted by some local singers, gave a concert in the workhouse of one of the Yorkshire Dales, for the benefit of the inmates and staff. A programme of a bright character, but with no item to which exception could be taken on account of its weakness in material or construction, was arranged. The audience consisted largely of degenerates of all kinds; social, mental and moral. The high character of the programme did not prevent it affording intense enjoyment; and the most popular item was a movement from Bach's double Concerto in D minor! The experiment has been repeated in slightly varied circumstances, and always with the same result.

The public has not so much an ill-taste in music as it has a consciousness of its own lack of understanding. Once do away with this and the good taste in art of all kinds which exists in all well-balanced minds would grow and flourish till the safest and wisest critic, immediately as well as ultimately, would be the public itself.

Herbert Antcliffe.

* *

DEATH OF DR. FISHER

As we were going to press the announcement was made that Dr. Edward Fisher had passed away on the morning of May 31st.

* *

Miss Jean M. Hunter, the well-known solo violinist of Toronto, will leave town on June 5th, for a tour in the west, and expects to return in the fall to resume her duties as teacher at the Conservatory of Music.

* *

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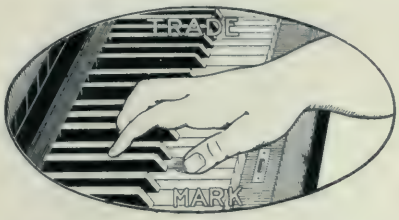

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MR. J. W. F. HARRISON

THE portrait on cover of this issue is readily recognized as that of a sterling and popular musician, Mr. J. W. F. Harrison, organist and choirmaster of St. Simons' Church, Toronto, who recently completed his twenty-fifth year of efficient and widely appreciated service. Mr. Harrison, who is a native of Bristol, Eng., came to this country while a very young man, his first charge being at St. George's Church, Montreal, in which city he soon became prominent as a pianist and teacher as well as choir trainer. From there he went to Christ Church Cathedral, Ottawa, and finally settled in Toronto, where he has been long and favourably known in several capacities, having been at the Ontario Ladies' College, Whitby, for over twenty years as musical director and teacher of piano and organ. He received his early training under good masters in London and Bristol, and spent some time abroad being choirmaster of the English Church at Naples prior to English appointments. He was lecturer on various musical and art topics, and filled successively many posts in musical societies, and the occasion of his twenty-fifth anniversary at St. Simon's, coinciding with the founding of the church, was fittingly remembered by some older members of the congregation who presented him with a sterling silver rose bowl, suitably inscribed, at the home of Mrs. H. D. Warren, "Red Gables," Wellesley St., on the evening of Monday, April 21st. Mr. Harrison is touring the North-West this summer as examiner for the Toronto Conservatory of Music; and also will examine at other points for the University of Toronto.

* *

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PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

You have no doubt often observed, as I have, how, suddenly, without warning, spontaneously, a subject which may have been long neglected, springs into life in various quarters, like a sudden sprouting of buds from a seemingly sapless tree. Some years ago duelling in Germany occupied the magazines. Recently the relations between literature and music have enjoyed attention in numerous and diverse ways.

* * *

A monograph from the pen of Mr. Robert Bridges, the poet, on the æsthetic relations of music to poetry; a hitherto unprinted letter from Ruskin to Sir Charles Hallé, in which Ruskin writes himself down a Philistine; an article in a leading monthly under that very title "Literature and Music"; and a speech from Dr. W. H. Cummings, dealing in part with the literary culture of the musician—all these surely must be due to some bacillus which has secretly and diversely affected the public mind. Let me, from the coziness of my arm-chair, have my litte say on some of these things.

* * *

To begin with Mr. Ruskin: I find it particularly refreshing in these days of cant and feigning to see a man of eminence and artistic temperament honestly admitting, and justifying his preference of Thalberg's "Home, Sweet Home" to Beethoven. A little more of such honesty would sweetly leaven a vast mass of critical pretence.

* * *

A friend of mine heard the other day a fellow-traveller putting the case forcibly in the railway compartment. "What do I want with symphonies?" he said; "and what do nine out of ten members of last night's fashionable audience want with them? 'Tis a mere beating of the air; a maze of sound in which most people go blindly groping with a ghastly set smile on their faces. I say candidly that I'd rather hear a tuny waltz by the park band than these precious symphonies, and so would the girls, I warrant."

* * *

I suspect this is true of the vast majority of people. To appreciate the products of high musical art demands a special training, or at least a special bent. When Sir Charles Hallé confessed that he did not appreciate Browning's poetry, he was throwing away the weapon for any attack on Ruskin. He had simply not been trained to understand Browning. The young ladies who form the bulk of "fashionable audi-

ences" don't understand the music they are hearing, and clap their little white hands (or gloves) for fashion's sake. So the good soul at Edinburgh who cheered heartily at the mention of Emily Brontē, afterwards explained to a questioner that Emily was Charlotte's second name!

* * *

The article in the leading monthly, to which I have referred, is very pleasant reading. The writer, before attacking his main subject, the attitude of some of our leading authors towards music, spends a little time in lightly correcting the amazing errors in to which authors, and particularly novelists, have fallen. All these are amusing, some are absurd. But the errors made by novelists are not always absurd. Only the other day I came across, in the pages of Thomas Hardy's first story, a statement of the old and wide-spread error that organ-practice spoils piano touch. A distinguished British organist recently flouted this opinion for which, however, as he pointed out, there is this much to be said, that the touch of organs in bygone days was a very different thing from what it is now.

* * *

I remember that the first organ I put fingers on had action so stiff that my hands always ached for days after playing it. But nowadays organ and piano practice are not as antagonists. Talking of novelists' errors, most of them, I am sure, are mere oversights. For instance, George Meredith's young heroes, Richard Feverel and Rifton Margeson, when they go out to shoot on farmer Blaize's preserve, are accompanied by a dog.

* * *

Farmer Blaize, as readers of the story may remember, came upon the young sportsmen, and incontinently laid his heavy whip about their writhing shoulders. And what about the dog meanwhile? Not a word is said about him until the boys, having escaped the farmer's tender mercies, and walked for miles in a boiling, vengeful rage, throw themselves on a bank to rest. Now a true British dog would at least have contributed a musical accompaniment to the farmer's striking theme; the novelist must simply have forgotten all about him.

* * *

Some cynical person says that piano-playing is a disease. And this is his diagnosis: The malady unites three qualities which entitle it to be considered a plague.—it is endemic, epidemic, and infectious. It is endemic because it is chronic and flourishes in all classes of society; it is epidemic because it is propagated with

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terrible rapidity; it is infectious because it is contracted even by a mere touch or by contact.

* * *

The pianoforte bacillus or microbe is called a note. It is white, rectangular in form, and surmounted by a black appendix (to which science has given the name of sharp or flat), and has terrible properties. Sixty of these microbes may be counted on a pianoforte. The symptoms of a pianoforte are irritation of the fingers, horrible convulsions in the shoulders, and feverish agitation throughout the body. The patient cannot move the arms without producing alarming sounds, which make the nearest persons take to flight. And the worst of it all is that, while science knows all about the symptoms of the disease, no means has ever been found of curing it. Such is the cynic's view.

* * *

Many notable people have disliked the piano. This was how Heine wrote of it, and of the pianists of his day: "These sharp, rattling tones, without a natural 'dying fall'—these heartless, whirling tumults—this archi-prosaic rumbling and tinkling, this pianoforte mania kills all thought and feeling and we grow stupid, insensible, and imbecile. This hand-over-hand dexterity of the piano—these triumphal processions of piano virtuosi—are characteristic of our time, and prove utterly the triumph of mechanical power over the soul. Technical ability, the precision of an automaton, identification with the wire-strung wooden machine—this sounding instrumentation of humanity is now lauded and exhalted as the highest aim of man." One has heard something of the same kind in our own day. Poor Heine must have had a "musical" neighbour who played the piano, and played it badly, as most neighbours do!

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THE TORONTO THEATRICAL SEASON

It would appear from a survey of the theatrical productions that have been given in Toronto since the 1st of January that the best actors are compelled to fall back on the older dramatists to obtain good vehicles for their talents. A large number of distinguished stars have appeared here during the past five months but in few cases did they present modern plays that were really worth while. One sees allusions in the English press to dramas produced in London which have a definite literary interest but few of these seem to cross the Atlantic,—perhaps for the reason that they are not of a nature calculated to appeal to American audiences. Toronto was denied a sight of the finest organizations producing modern plays, the Horninman players, and the Abbey Theatre players of Dublin, which entertained the public of Montreal during February and March. That they were unable to obtain bookings in this city was one of the great disappointments of the season. In New York there seems to be a concerted effort to boost the "American drama," but judging by the manifestations of it that have been seen this season, it is a very puny weakling indeed. One does not propose to mention all of these, but there were some outstanding examples among them of how plays ought not to be written.

Old Mr. Shakespeare still holds his own triumphantly over modern competitors as twenty-three performances of his works since the new year prove, while the total for the entire season is considerably in excess of that figure. The most beautiful of these of course were the presentations of the Sothern-Marlowe combination. Miss Marlowe, who has enjoyed indifferent health for several seasons past, was in much better form than on the occasion of her last visit here; and is still by the beauty of her countenance, the poetry and grace of her personality, the loveliness of her voice, and the vital intelligence of acting the finest living representative of the heroines of Shakespeare. Mr. Sothern is a brilliant comedian, with a fine vibrant style and a princely personality. The productions they gave were marked by a richness of colour, a felicity of arrangement, and an excellence in minor detail remarkably fine. Particularly memorable as a series of beautiful pictures, and an example of animated acting was the revival of "Much Ado About Nothing."

* * *

Another actor who remains steadfast in his devotion to the classic drama is Mr. Mantell, who in tragic roles of the robust type is always excellent. His *Macbeth* is a particularly fine performance, and he does all things conscientiously.

The latest aspirant for Shakespearian honours was recently seen in a revival of "Julius Cæsar" which was made as a result of a quarrel between himself and Mr. William Faversham with whom he acted in this tragedy earlier in the season. Mr. Power is a man suited by voice and bearing to the heavier roles in which Mr. Mantell excels. The production was, however, inferior in æsthetic beauty and all round excellence to that which it was intended to rival; and Mr. Power for so well endowed an actor was astonishingly uneven, playing one scene well and another badly, apparently by alternative impulse. He is, however, a man whose artistic ambitions are to be carried, although he must remember that the day of the old time tragedian who held the centre of the stage to the neglect of the other roles, is gone.

* * *

Sheridan and Goldsmith have been less fortunate in retaining their hold on the affections of modern playgoers than Shakespeare. To lovers of ripe wit and of artistic acting, however, nothing could have been more delightful than the fine productions of "She Stoops to Conquer" and "The Rivals," by Annie Russell's Old English Comedy Company. Miss Russell is

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not only a charming actress herself, but she has surrounded herself with players of the very best quality like George Giddens, Oswald Yorke, F. W. Permaine, and Ffolliott Paget, and it is to be hoped that the organization will not be allowed to die as have so many fine artistic enterprises.

* * *

An actor identified with many classic roles in England, Mr. Lewis Waller, made his first appearance in Canada early in January, but did not present any of his more noted parts. "The Marriage of Convenience," a romantic comedy by Alexander Dumas, was rather light in texture, but sufficient to reveal Mr. Waller as a romantic actor of very fine quality, and exquisite grace of bearing. Strangely enough his tour in the United States was a failure, but he was so uniformly successful throughout Canada that it is to be hoped he will be tempted to return.

* * *

There is no more accomplished comedian on the English speaking stage than Mr. George Arliss, who was seen in his famous characterization of *Disraeli*, a most remarkable realization of that witty, brilliant and fantastic figure. Mr. Louis N. Parker's play is itself weak, but the genius of the actor serves to make it interesting.

* * *

Another most attractive episode of the winter season was the revival of George Bernard Shaw's sparkling comedy, "Man and Superman," with Mr. Robert Lorraine in his original part of *John Tanner*. Mr. Lorraine has the wit, intelligence and technical skill to play this brilliant and extremely difficult part. In fact one can think of no other actor who would play it so well.

* * *

The productions of Mr. John Drew are always welcome, because in addition to the fact that he is a magnetic and skillful comedian himself, he is always surrounded by good actors and a tasteful and rich environment. "The Perplexed Husband," Mr. Alfred Sutro's skit on the Suffragette movement, was light and entertaining, and remarkably well acted by Mr. Drew's associates, Miss Mary Boland and Miss Alice John.

* * *

Mr. John Mason, who is very highly thought of by many reliable American critics, did not live up to his reputation in "The Attack," perhaps because the role he had to play depressed him. At any rate, for a man of such standing, he was a disappointment.

Mr. Henry Miller, an actor manager of deservedly good repute, though deficient in the finer graces of the art of acting, was similarly hampered by a weak play, "The Rainbow," which was a very weepy affair. Mr. Cyril Scott, a capital comedian, also was the central figure in a very mushy offering, "Value Received"; while Mr. Tim Murphy, one of the best character actors that America ever produced, was lost in a peculiarly insipid and meaningless play.

Assuredly the playrights of the United States are not worthy of its actors.

The most noted woman star to appear in a modern play was Mme. Nazimova. This Anglicized Russian has not lived up to her early promising, but had a role suited to her writhings and unpleasant mannerisms in "Bella Donna," in which she played a female poisoner with unique and serpentine effect.

The ever charming Billie Burke, who also threatens to lose her art in the acquirement of mannerisms, was most attractive in "Mind the Paint Girl," by Sir Arthur Pinero. In strentgh of appeal, Pinero shows a sad falling off, but in this rather infirm comedy he gives some clever sketches of the life of the theatre. Mr. Morton Selten, a most accomplished comedian, had much to do with the success of the production.

Popular favourites like May Robson, May Irwin, Hattie Williams and Helen Lowell were also seen in unimportant plays. In fact there are so many unimportant plays, that one does not propose to mention them. The return of real artistic triumphs like "The Blue Bird," and "Milestones," which do not need the personal following of a star to win support for them, were eagerly welcomed; while "Rebecca of Sunnybrook Farm," a sweetly innocuous piece, has proved itself a sort of permanent favourite.

"The Bird of Paradise," a Hawaiian tragedy, possessed unique exotic interest.

* * *

As in the dramatic field, the producers of musical plays and comic operas have found it necessary to fall back on the older pieces instead of wasting money on new pieces. Thus "Robin Hood" was sumptuously revived; and four revivals of pieces by Gilbert and Sullivan, "Patience," "Pinafore," "The Pirates of Penzance," and "The Mikado," were eagerly welcomed. Another charming offering was "The Merry Countess," which is really Johann Strauss' forty year old favourite "Die Fledermaus". Of new musical pieces, the only offering of interest was "The Quaker Girl," by Lionel Monkton, always a pleasing composer.

Hector Charlesworth

THEATRICAL CONDITIONS AND TENDENCIES IN LONDON, ENGLAND

Professor Wesley Mills

I use the term theatrical in the present instance in the wider sense to include the entertainments of the music halls, musical comedies, etc., as well as what is presented as plays in the regular theatres.

As a matter of fact more people are to be found in London "picture palaces" and music halls (termed variety or vaudeville shows in America), on any one evening, than in the theatres; and there are likely more music halls in London including its suburbs than in all the rest of Europe. Berlin is satisfied with two, and Berlin is a city of theatres.

Music halls not so long ago were the centres of low forms of amusement to which no respectable lady, not to say children, could be taken. This, if not reformed altogether, has been vastly changed. There are but few halls left in London in which vulgarity is rampant or even distinctly evident; and there are several to which a man of refinement may go accompanied by his wife and family, and get good entertainment for a very moderate charge.

Indeed no places of public amusement have improved so much as the halls. This is due to the demand for variety coupled with refinement and elegance. Such is what the modern man craves, and if he will not seek what is better he can at least get what he wants in a form to which little objection can be made, the most serious being that the effect is dissipating—it does not conduce to very definite artistic ad-advancement or moral elevation; but neither does much that is given in the theatres—in fact the more, within limits, the music hall performances approach those of the theatre and concert-room, the better do they please. Low comedy and comic songs are giving way to sketches or short plays and sentimental songs, mingled with instrumental music. Further there is more downright cleverness, individuality and originality to be found in the music halls than anywhere else. All the music hall stars of the greatest magnitude, such as Lauder, Little Tich, Wilkie Bard, Robey, Vesta Tilley, Marie Lloyd, Cissy Loftus, Margaret Cooper and many others, whatever they may lack, whatever we would change in them,—are people of extraordinary individuality. In this respect they have few equals in the theatrical, concert, or operatic world. Mediocrities are rapidly eliminated from the halls by a process of rigid selection.

The improvements noted above have also been brought about owing to the insight and higher

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aims of great managers who were really reformers. True they put money in their purses, but they also gave people entertainment that was a great advance on what the public had been accustomed to associate with the music hall.

Within the past year, by a new arrangement, a play of any length may be produced in a music hall, provided that at the same time some five or six music hall "turns" proper are given. Thus far the plays have been mostly playets or sketches. However, at one old hall—now rebuilt—"Othello" and "The Merry Wives of Windsor" were presented in a series of condensed scenes. This hall is in a poor district, and I noted with intense interest the way in which these people listened to Shakespeare for the first time in their lives many of them. The performance was creditable, and surely the manager deserves all praise for making so bold an experiment.

The Censor must now pass on all sketches produced in the halls. As to that worthy or rather the Censor's Board, for now more than one person hold office, it may be said that theatrical managers almost to a man are in favour of his existence, that actors express no opinion for publication on this or most questions, that dramatists almost without exception are opposed to a censorship, and that the general public is quite indifferent on the whole matter, about which there has been much professional discussion. As yet there is no official censorship of bioscope films, but that is likely to come before very long.

After the music halls and cinemas, the musical plays or musical comedies likely attract more people than any other form of entertainment in proportion to the number of theatres devoted to them, for they flourish all the year round—a sort of hardy annual. It is difficult to find a name that adequately describes this form of entertainment. It is not comic opera, nor frank burlesque, nor strictly a play with music. It is a somewhat near relative of the pantomime, that mixture of everything, with little that is artistically good, and much that is bad—and the latter (pantomime), so far as I know, is peculiar to England.

Musical comedies are perhaps more dissipating in their effect than the music halls, and certainly do more to encourage lack of restraint. The great attraction in a musical comedy is the low comedian whose remarks give rise to such unbridled laughter that it is impossible to catch all that is said. Once the excitement is thoroughly aroused, anything he may say, however inane, suffices to keep the kettle boiling; and if there be an audience more easily amused, more childlike in this respect than an English

one, I have yet to meet it. All this is telling on the national character. People will only listen to a public lecture now if it be either copiously illustrated in a pictorial way or, by preference, abundantly interlarded with what is amusing—not what we should expect of our supposedly solid English friends.

The great musical comedy king of this realm is Mr. George Edwardes. Everything that he presents goes and no wonder for if he owned certain of the newspapers, he could hardly get longer or more flattering notices of his performances. I do not say that of their kind they are not very good, but then the kind! There is more brains in one Gilbert and Sullivan opera than in all the musical comedies produced during the past year; but though the former may at times be heard in suburbs, and often in the provinces, they are now unknown in the West End theatres of London.

Reference has been made to the various kinds of public amusements related to the drama, first because they seem to have much the greater influence on the life of the masses of the people than the regular plays presented in the "Theatre" in the narrower sense.

Taking the last year and a half or two years into account, the first half of this period was remarkable by reason of the large number of plays that proved failures.

People are evidently tiring of at least two kinds of plays: the problem play and the society comedy. It has been generally conceded that the staging of plays never was so good and that acting is improving. The actor of the present day is natural as never before—sometimes even to a fault. The latter shows in his speaking which often instead of being a model rather reflects the national defects. It is seldom that all the actors of a play can be heard all the time in all parts of the house. Few have the developed voice or the technique to act great plays like those of Shakespeare.

A well-known playwright has called attention in a playlet now running to the fact that there seems no room left on the stage now for people, especially women, between twenty-nine and forty five years of age.

Everyone must be either young or old. The public has also come to want only pretty actresses, elegantly and expensively attired. The result is that there are few really fine actresses in London though a great many pretty ones.

Not long since I called attention in this magazine to the fact that it is hopeless to look for a thorough going criticism of concert and operatic favourites in the London newspapers. The same applies to stage favourites. I do not remember ever to have read a real criticism of such people as Sir Herbert Tree, Miss Phyllis Neilson-Terry, Miss Marie Tempest, Sir George Alexander, and scarcely of Charles Hawtrey, Cyril Maude, or Ethel Irving, though this criticism must be modified as far as some of these artists are concerned in the case of *The Sunday Times*, whose dramatic critic, Mr. J. T. Grein, is possessed of a learning, experience and wide sympathy that few can hope to equal. He has had the courage to speak his mind in regard to some of the spoiled favourites of the public and the press.

I went to hear all these people with an open mind, and on more than one occasion came away wondering how in many cases such great reputations had been won—and I have been studying these things with much care all my life. Here the press is almost omnipotent. Some of the critics, when certain theatres, managers and actors are concerned, seem rather to reflect than to guide public opinion, and I regret to add they seem to show the same lack of imagination and mental elasticity when foreign plays and highly original and independent English works are produced that unfortunately characterise a large proportion of English playgoers. But for certain societies, we should never have certain plays at all, and as it is, this great city is anything but cosmopolitan in its dramatic hospitality. This narrowness with the prevalence of much that is unworthy of a great centre must give any thoughtful man pause.

London has neither a national nor a repertory theatre—not even one—nor a municipal theatre, which was lately advocated by Sir George Alexander, who, by the way, is noted for the supreme good taste which he shows in all productions at his theatre. He has espoused the cause of the Sunday opening of theatres as the only logical course if London has Sunday concerts and picture shows. But the illogical does not greatly disturb the English mind. To be unconventional is much worse in London than to be illogical. The actors, with few exceptions, opposed Sunday opening on the ground that they believed that if it were permitted it would soon follow that the actor would be doing seven days work for six days pay. The Church winks at the cinemas but will have no Sunday theatres.

The press generally is rather conservative as regards the theatre, but I know of only one newspaper that is openly opposed to a national theatre, that sees no necessity for a repertory theatre (such as exists in Manchester and Liverpool), that holds that we have all that is needed in "His Majesty's Theatre" under the management of Sir Herbert Tree, who provides annual

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Shakespeare Festivals, etc. But it must also be mentioned that this newspaper, influential with a certain class, avows its belief that the chief object of the theatre is amusement.

A new monthly periodical *The Independent Theatre Goer* which discusses music as well as the drama, is the one perfectly outspoken organ of criticism London possesses. In spite, however, of all this lack of co-ordination in theatrical art, all this narrowness, all this lack of a criticism which treats all alike, a criticism that is broad and universally sympathetic, there are signs of improvement in the theatre proper as well as in the music hall. The last year has been remarkable for the sudden appearance of several new writers of plays who have proved that they have the ability to form a new school—allied to be sure to one that already existed and at the head of which was John Galsworthy. True their works were of very unequal merit, but the fact remains that the year has been epoch-making so far as plays are concerned. But there is not room for exultation exactly yet though cause for some satisfaction and hopefulness. The only wise way is to take stock generally, and then determine on which side the balance is found. I must not omit to mention other directions in which change and progress have taken place.

One of the ablest of the younger managers, himself a successful playwright, has been producing some of Shakespeare's plays in a way suggestive of the methods of Max Reinhardt of Berlin. It really turns out that these methods of the German genius are akin to those independently discovered much earlier by an Englishman, William Poel, whose merit, after twenty-five years of neglect, has been at last recognised. This patient, relatively obscure, discoverer was honoured by a banquet which I had the privilege of attending a few weeks ago. That this could have been the case—this neglect—seems incredible, but it will be clearer when I state that the amount of space given to a report of it in the leading newspapers was no greater than that often assigned to a single after dinner speech by a popular manager and not so much as is often dedicated to an account of a play that is shortly to be produced.

I must now allude to a subject that I would prefer to pass over.

Canada is a part of the British Empire; some people, some English people, tell us that it is the most important of all the overseas Dominions. Canadians patronise London theatres when they visit the metropolis. Theatrical companies made up entirely of English actors visit our shores, plays of English origin are produced in Canada; they are generally well attended and

duly appreciated, yet when the representative of MUSICAL CANADA applies for a press ticket to a London manager, he almost invariably meets with a refusal. The same applies to the Covent Garden Opera. I am glad to be able to say that it is a polite refusal, for your Englishman is a man of good form. He is polite—but politeness appreciated abundantly though it is, will not pass the representative of this paper into the theatre. He pays his money and enters to find the house perhaps not more than half or two-thirds full. Why was he refused a press ticket? Most earnestly do some of us desire an answer to this question. Perhaps some thriving London manager will oblige with a reply.

* *

THE GILMORE BUREAU

THE musical events for the coming seaso are being booked by the Gilmore Bureau, Toronto. It is seldom that artists of such wide repute and international standing are combined together, or is it often the privilege of the Canadian public, outside of two or three of the large centres, to hear such an array of talent. The Gilmore Bureau have combined for individual concerts into a course, consisting of twelve artists:—

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THE LATE EDWARD FISHER, MUS. D.

DR. EDWARD FISHER, founder and director of the Toronto Conservatory of Music, died on May 31st, after a long illness from heart disease.

Dr. Fisher was born on January 11th, 1848, in Jamaica, Vermont, U.S.A. Displaying early in life a strong love for music, he determined to make it his life profession, and obtained in its various branches a thorough training under the best masters in Boston, U.S.A., and in Berlin, Germany. Returning from Germany in 1875, he came to Canada as musical director of Ottawa Ladies' College, and in 1879 removed to Toronto. Dr. Fisher was organist of St. Andrew's Church, Toronto, for twenty years, and conductor of the Toronto Choral Society for twelve years. Enthusiastic in the cause of his art and recognizing the need of such an institution, he founded the present Toronto Conservatory of Music in 1887. The rapid growth of the institution soon absorbed his time and energy to such an extent that the history of his life is wrapped in that of the Conservatory. The yearly attendance of students is upwards of 1,300 constantly increasing. The Conservatory has instituted local examinations in music in over fifty cities and towns in Ontario and Manitoba, and its students are from all parts of Canada and the United States. A large percentage of the teachers of music throughout Canada have been trained at the Toronto Conservatory of Music, which has thus exercised incalculable influence in elevating the standard of musical education and taste throughout Canada. The faculty consists of eminent Canadian musicians besides others of distinction from England, Germany, France, Italy, the United States and other countries. The large Conservatory buildings are beautifully situated, in close proximity to Toronto University and the Parliament Buildings, and are equal in equipment to the best institutions of the kind in Europe and America.

The *Globe* paid the following editorial tribute to his memory:—

"In the death of Dr. Edward Fisher the country has lost one who may fairly be considered the founder of the Conservatory system of musical education in Canada. While a well-equipped teacher and a versatile musician, his greatest work—his life-work—will always be held to have been the founding and development of the Toronto Conservatory of Music, which his adminis-

trative genius raised to the rank of the second greatest teaching college of music in America, and which of late years has attracted students from all parts of the Dominion, and even from the United States and the West Indies. While by no means narrow in his sympathies, he really concentrated his best energies to the building up of a great music school, and he devoted himself to this object with rare tenacity of purpose and gift of administration that won successful accomplishment. The institution stands as a memorial to his inestimable services as a pioneer in what may be called co-operative musical education. The influence of Dr. Fisher's work has been manifested in the establishment of similar teaching colleges of music in the large cities of the Dominion. In his earlier years in Toronto he gained distinction as organist and choirmaster of St. Andrew's Church, and as conductor of the Toronto Choral Society. His services in the cause of music were recognized by the University of Toronto, who honoured him by conferring upon him the degree of Doctor of Music."

* *

IMPERIAL CHOIR AT GHENT

News comes of the great success achieved abroad by one of Canada's best known musicians, Doctor Charles A. E. Harriss, Mus. Doc., who has been arousing the enthusiasm and eulogiums of the Belgian press over the performance of his Imperial Choir, which he took two thousand strong from London to Ghent, to open the exhibition now in progress there. Owing to the difficulties of transportation only half of the four thousand members, which compose this, the largest choir in the world, were able to be present on this memorable occasion. The critics were unanimous in according unstinted praise to Dr. Harriss for the masterly manner in which he handled this vast body of singers and for the artistic results which crowned his efforts. Before leaving Belgium, Dr. Harriss received a command from the King for a performance at the Royal Palace at Laeken, near Brussels, where the choir was received by His Majesty with royal hospitality, a luncheon being given in their honour, at which the King was present. He graciously complimented Dr. Harriss upon the very high standard reached in the work of his Imperial Choir. Later in June, the choir in its full strength of four thousand voices gave a concert at the Crystal Palace on the occasion of the opening of the Anglo-German Exhibition.

All Subscriptions, Communications, etc., should be sent direct to the Editor Metropolitan Apartments, Toronto.

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FROM THE ROYAL CITY

GUELPH, *June 21st, 1913.*

AT the present time the approaching Local Centre Examinations in connection with Toronto Conservatory of Music are absorbing much of the attention of several teachers and a number of pupils. Mrs. Gardiner Harvey, Miss Hill, Miss Gair, and the Sisters of Loretta Abbey are among those whose pupils are candidates.

Edward P. Johnson, tenor of "Waltz Dream" fame of several seasons ago in New York, but who for the past three years has resided in Florence, Italy, is returning to Guelph, his native city, next week, for a visit of several weeks. During his residence in Italy, Mr. Johnson has given his whole attention to grand opera and in December, 1912, made his debut in "Anconia," singing the title role in Massenet's "Isobeau." His success in this was instantaneous, and his reception at Milan and Rome equally enthusiastic. Mrs. Johnson, who is a native of Portugal and comes of a family of musical fame, has done much to further her husband's career. A woman of charm and culture, a perfect linguist in several languages, a thorough critique, and skillful coach and accompaniste, she is a veritable helper. Mr. Johnson's future will be watched with vital interest.

MISS A. MABEL HENDERSON (of the Toronto Conservatory staff) is to be congratulated upon the success of another of her pupils, Miss Marjorie Gray, having recently being appointed contralto soloist at Centennial Methodist Church Toronto. This young singer is the possessor of a splendid voice and gives promise of a brilliant future.

MR. and MRS. EDWIN E. BELL are removing to Hamilton early in July where they will in future reside. From time to time the musical writings of news of Guelph that have appeared in this journal are from the pen of Mr. Bell. During their sojourn of several years in town both have had musical interests at heart, and as valued and useful members of the choir of St. James' Church, have given much willing and untiring service. Mr. Bell has a rich and pleasing baritone voice, which he uses most artistically, and his singing is ever a delight and acquisition. The best of wishes follow Mr. and Mrs. Bell to their new home.

The choir of St. James' Church, under the direction of Mr. J. R. Pears, will give a service of praise on Wednesday, July 25th, the soloists being: Miss Bertha Morris, soprano; Miss Marjorie Richardson, contralto; Miss Pearl Morton, soprano; Mr. Edwin E. Bell, baritone.

* *

TORONTO CONSERVATORY OF MUSIC

TO THE profound regret of all connected with this institution, its founder and first musical director, Edward Fisher, Mus. Doc., Toronto (*honoris causa*), passed away after a lingering illness early on the morning of May 31st. The funeral was held on Monday afternoon, June 2nd, from the concert hall of the Conservatory, and was attended by musicians of all ranks, by scores of old and present friends, and by many of the general public. On the 11th of June, there also passed away at his residence, Dr. J. Humfrey Anger, a valued member of the faculty for a number of years and an English musician of solid worth and training. These two events naturally cast a gloom over the closing weeks of the academic year, which in other respects has been more than usually successful. The appointment of Dr. A. S. Vogt to the position left vacant by the deeply regretted loss of Dr. Fisher will give general satisfaction, this popular and renowned teacher and conductor possessing great gifts of organization and administration in addition to his musical abilities, which must naturally tend to the continued maintenance of the Toronto Conservatory as a leading school of music. Some new and notable names on the staff of instructors will shortly be announced, the result of the June examinations substantially demonstrating the hold the Conservatory has attained throughout the country both as to the number of candidates and the high standard of achievement.

* *

MR. G. CAMERON EMSLIE has been appointed organist of the Third Church of Christ, Scientist, College Street, for the summer months.

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SIGNOR MORANDO'S PUPILS

THE first recital of the pupils of Signor Morando, the singing master of the Canadian Academy, of Music last month, was a brilliant triumph, inasmuch as each singer who contributed to the programme sang, not only with a fine quality of voice, but with a distinction of interpretation that is rare at pupils' recitals. There was a dramatic appeal in the operatic numbers that must have been inspired by a teacher who has had wide experience in opera music and its traditions. The opening number was the well-known quartette from "Rigoletto," sung by Miss Lilian Steinberg, Miss Madeleine Hunt, Mr. Stanley Adams and Mr. D. S. Linden. This was a very meritorious ensemble effort. Mr. Chauncey Johnson followed with "O God, have Mercy," from Mendelssohn's "St. Paul," which was sung with a voice of uniformly good quality, a dignified expressive style and smoothness of production. Miss Irma Williams, a young soprano of about sixteen years of age, won the hearts of the audience by virtue of a sweetly pretty voice in the aria, "Convien Partir," from "The Daughter of the Regiment." She has exceedingly neat vocal execution, and the voice promises in the very near future exceptional flexibility, clarity and evenness, with a timbre that will excel in brightness. Miss Anna Ponton who sang Mendelssohn's "On Wings of Song" and Sanderson's "The Valley of Laughter," revealed a sweet, even, well-trained voice, one that has been carefully equalized throughout. Miss Marjorie Dennis, who is no stranger to Toronto audiences, sang the scena from "La Somnambula," which closes with the "Ah Non Giunge," with her accustomed attractive quality of voice and with ease of vocalization in the finale. Miss Myrtle Scott, who has substance and attractive texture of voice, sang an aria from Nouge's opera, "Quo Vadis," with violin obligato, played with finish by Miss Marie Southhall, a pupil of Me Luigi von Kunitz, the ensemble being most expressive. Mrs. John Macdonald showed distinction of style and beauty of voice in Strauss' "Ever Since Thine Eye," and Dvorak's "Christina's Lament," known popularly in its instrumental form as the "Humoresque." Mrs. K. L. Zimmermann won a special triumph in Santuzza's aria from "Cavalleria Rusticana." This was an admirable effort in regard to expression, play of colour in vocal timbre, in the emotional phrases, especially at the close, and the well-sustained beauty of voice. Miss Lena Ellis sang with the sweetness of voice and suggestive feeling the berceuse from Godard's opera "Jocelyn." Mrs. Douglas Raymond was happy in her rendering of "Elsa's Dream," which at first introspective became a joyous outburst in her vision of a deliverer. Other numbers that had all conspicuous merit were Miss Lilian Steinberg's brilliant singing of the soprano scena from "Traviata," Mr. Stanley Adam's two solos, Mrs. Warfield's aria from "Aida," Mr. D. S. Linden's aria from Mozart's "The Magic Flute," Miss Madeleine Hunt's "Death and the Maiden" (Schubert), which showed to advantage a warm rich quality of voice, and a couple of concerted numbers, in the last of which the "Lucia sextette," Mr. Frank Bemrose, the favourite tenor, gave valuable assistance.

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* *

THE COST OF MUSIC

THE enormous sum of $600,000,000 is spent on music in the United States every year, according to John P. Freund, of *Musical America*, who bases his estimate on the experience gained during forty years as editor of musical periodicals and on figures supplied by the census bureau in Washington. While musical Germany spends ten times as much on the army and navy as it does on music, "unmusical" America spends three times as much for music as it does for the army and navy. Opera stands for a paltry $8,000,000 out of this expenditure; concerts absorb $30,000,000; church music accounts for about $50,000,000; military and brass bands for $35,000,000. There are 250,000 registered teachers, the expenditure on whom amount to $175,000,000. The musical industries reach the dizzy figure of $230,000,000, of which pianos account for $135,000,000, and organs for $10,000,000. On sheet music and music books, $10,500,000 are spent, and the musical periodicals and critics earn $3,500,000. Talking machines and records absorb a further $65,000,000.

Mr. Freund further asserts that of the vast sums thus expended, from seventy to seventy-

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five per cent. is spent by women. They unquestionably form the leading factor in the country'g musical uplift. They have had everythin their own way, it may be added, even without the ballot. If they get the vote, heaven help the men! The women will probably spend *all* the money on music, and men will have to get along without armies, navies, cigars, and other things masculine.

* *

PIANO RECITAL

A VERY successful piano recital was given by the pupils of Miss C. E. Bowerman, June 5th, in the Margaret Eaton Hall. They were assisted by Miss Nina Wishart, reader and Mr. Ernest Pierce Williams, tenor. All the pupils gave evidence of the thoroughness of their teacher. The principal executants were Miss Ruth Munholland, Miss Marguerite Dunning, Miss Georgina McFarline, and Miss Bessie Webb. Others taking part were the Misses Tilda Townsend, Ida Dexter, Kathleen Dexter, Doreen White, Dorothy Trimble, Mary McFarline, Marjorie Pentecost, and Master Harold Hewson.

* *

MR. CAPLAN'S PUPILS

A RECITAL of artistic merit was given by the violin pupils of Mr. Zusman Caplan, at the Hamburg Conservatory of Music. on the 24th of June, Joseph Kaminsky rendering "Airs Varies," Danela, Henrietta Johnston, "Cavatina" by Raff, Moses Garten, "Airs Varies" de Beriot; Lillian Vise, concerto No. 9 de Beriot. Everyone gave a good showing of Mr. Caplan as an excellent and gifted teacher. Variety to the programme was added by Barbara Budd, a promising pupil of David Ross, and Evelyn Chelew, one of the brilliant pupils of Prof. Hambourg.

* *

HAMBOURG CONSERVATORY

THE Hambourg Conservatory of Music held their Annual Recital at the Forester's Hall, College St., on Monday, May 28th. An audience of Massey Hall proportions tried to gain admission to this interesting concert, and those who had the privilege to get in were more than delighted with the programme. Pupils of professor Hambourg: George Boyce, Ballade in G Minor, Chopin; Evelyn Chelew, Concerto in A Minor, Grieg; Arthur Windsor, Gavotte; Mark Hambourg, Etude en forme de Valse, St. Saens; Eva Galloway, Variations in A Major, Paderewski; Marjorie Peterson, Fantaisie Espagnole, Moskowski; and little Leila Preston, Concerto

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No. 1, Beethoven, with accompaniment of string septets—one and all showed preciseness of tone, broad style, and artistic interpretation,—the outstanding features of the Hambourg-Leschetizky School. Pupils of Jan Hambourg: Eileen Ferguson, Concerto by Accolay; Emanuel Rochereau, Melodie "Thais," Massenet; played in a very artistic way. Eileen Ferguson is the winner of the Jan Hambourg Scholarship of a beautiful violin. Many vocal numbers were rendered by pupils of the Conservatory. Ada Eaton and Jack Sterin, pupils of Boris Hambourg, contributed to the programme in a refined way. The piano class of Professor Hambourg made a presentation of a beautiful silver loving cup to their master in recognition of their devotion and regard. On the whole, the Concert was an emphatic success.

* *

DR. VOGT NOW HEAD OF THE TORONTO CONSERVATORY OF MUSIC

FAMOUS CONDUCTOR OF THE MENDELSSOHN CHOIR SUCCEEDS THE LATE DR. EDWARD FISHER

DR. A. S. VOGT, the conductor of the Mendelssohn Choir, is now also Musical Director of the Toronto Conservatory of Music. Dr. A. S. Vogt was appointed by the Board of Governors to be successor to the late Dr. Edward Fisher. It is known that this was the late Musical Director's long and last wish.

Dr. Vogt, who has for years been on the teaching staff of the Conservatory, will give up all his teaching and will devote himself wholly to the duties of his new position as leader and head of the Conservatory and as conductor of the choir which has made him famous in all critical circles, both in America and in Europe.

Dr. Vogt has admittedly great qualifications of an artistic and executive character. He enjoyed exceptional advantages at the New England Conservatory of Music, Boston, and the Royal Conservatory of Music, Leipzig. During the past year, he visited the leading school, of music in England, France, Belgium, Germany, the Scandinavian countries, Russia and Austria, and enters on his new work in Toronto thoroughly conversant with the most important features in connection with the artistic activities of the most famous European conservatories.

R. S. WILLIAMS & SONS CO. OUTING

A DELIGHTFUL outing was the sixth annual "Cavort" of the R. S. Williams & Sons Co., Ltd., on June 12th, which was held at Queen Victoria Park, Niagara Falls. The party, consisting of the heads of departments and *employes* of the Company, with invited guests, numbered about 140, and crossed the lake per steamer *Chippewa*, favoured by serene weather. There were no dull moments, either in crossing the lake, or at the Falls, an active and intelligent committee having arranged for a series of games and contests which kept everybody either amused or interested. Mr. H. T. Claxton was convener in general. Mr. B. Trestrail, musical director, who provied a capital musical programme, and Mr. J. D. Ford was secretary. Mr. R. S. Williams, who took part in the ball game, unobtrusively gave a kindly supervision of arrangements affecting the comfort of the guests. The contests in which the ladies were engaged, created profound interest, and in the case of the "Blind Man's Bluff," no end of merriment.

The prizes for the various events were awarded as follows:

Hat Ballot Contest on Boat.—1st, $2.00, Miss Bell; 2nd, $1.50, Mrs. Birdsall; 3rd, $1.00, Baby Woods; 4th, 75c., Mr. G. A. Ready; 5th, 50c., Miss Sinclair.

Ladies' Blind Man's Bluff.—1st, lace collar and cuff set, Miss Harrison; 2nd, silk hose, Miss Sinclair.

Base-Ball game. Married *vs.* single men. Won by single men, Hornberger, Trestrail, Moore, Curtis, Goddard, Pratt, Selby, Claxton, Mandy, Kay. Prizes, watch fobs.

Ladies base-ball game.—Misses Barton, Fuller, McLean, Walsh, Harrison, Bell, Cox, Stedman, Burroughs. Prizes, beauty pins.

Boys' Junior handicap.—1st, first baseman's mitt, Master Victor Long; 2nd, fielder's glove, Master Frank Ottway.

Fat men's race.—1st, scarf pin, Mr. Wickins; 2nd, pocket knife, Mr. Murray.

Ladies' potato race.—1st, pendant, Miss Harrison; 2nd, fancy kerchief, Miss Sinclair.

Open 100 yards.—1st, pipe, H. Pratt; 2nd, pipe, Villiers; 3rd, cigar holders, H. Record; 4th, cigar holder, J. Hornberger.

Bowling contest, men.—1st, $4.00, A. Villiers; 2nd, $1.00, A. Kay.

Bowling contest, ladies.—1st, $4.00, Miss Barton; 2nd, $1.00, Mrs. Wickins.

Running hop, step and jump.—1st, fountain pen, D. Selby,; 2nd, cigarette case, H. Pratt.

Three legged race.—1st, bill folds, Villiers-Hornberger; 2nd, card cases, Trestrail-Record.

GOURLAY PIANOS

IT is but fitting that **Gourlay Pianos**, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

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Ladies' race.—1st, camera, Miss Walsh; 2nd, kid gloves, Miss McLean.

Needle threading race.—1st, hand bag, Mrs. Villiers; 2nd, hat pin, Mrs. Phillips.

Visiting ladies' race.—1st, book, Mrs. Payne; 2nd, dolly, Mrs. Patterson.

Visiting men's race.—1st, watch fob, Mr. Fred Moore; 2nd, cuff links, Mr. J. Huggins.

Ladies' consolation race.—1st, vase, Miss Leslie; 2nd, chocolates, Miss Hornberger; 3rd, chocolates, Mrs. Record.

Men's consolation race.—1st, pipe, Mr. Claxton; 2nd, cigar case, C. Raper.

Entertainment contest.—Ladies sextette, 1st, $4.00, Misses Hornberger, Leslie, McLean, Barton, Pollakowsky, Walsh; 2nd, $2.00, John Hornberger.

Ladies' 100 yard hurdle race.—1st, $3.00, Miss Birdsall; 2nd, $2.00, Miss Fuller; 3rd, $1.00, Miss Hornberger.

Drawing contest on boat.—1st, $2.00, Miss Brown; 2nd, $1.50, F. Dinsmore; 3rd, $1.00, J. Ford; 4th, 75c., Mrs. Payne; 5th, 50c., A. Bigger.

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NEW MUSIC

CHAPPELL & Co., LIMITED—Prominent among the new songs issued by this firm during the past two months is a very fine one entitled, "Wolfgof the Bowman," by Herbert Nelson, composer of that favourite concert number, "The Windmill." It is especially suitable for a baritone or bass voice and being intensely dramatic in character, it affords opportunities of the best kind from beginning to end. Another recent publication possessing great dramatic possibilities is "Gwendoline," by Grace E. Mellor. It is written for high voice and will certainly repay study.

"Snow and Roses" is a worthy setting by Graham Peel of Robert Louis Stevenson's virile words in praise of his own native Scotia and

> "The hue of Highland rivers
> Careering full and cool,
> From sable on to golden
> From rapid on to pool."

Another song among those now under notice which will interest all Scottish singers and lovers of Scotland in "The Bonnie Burnie." The words are those of that veteran poet and song-writer, Charles Mackay, and they have been daintly and delightfully set to music by Ernest Halsey. The first two lines of the verses indicate the charming character of the song:—

> "Bonnie runs the burnie down
> Down the benty hill."

"Rosebuds in the Rain" (Alfred Harriss) and "June in the Land" (Godfrey Nutting) are

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cheery bright songs whose simplicity and gaiety will find many admirers, while the former composer's, "My Hidden Rose," is a sweet song very suitable for those not very far advanced in the vocal art.

Hermann Lohr, whose admirers over here are increasing rapidly, contributes a good song to the new list entitled: "The Port of Au Revoir."

A new song by Dorothy Forster, "Were I Some Star" is more ambitious in scope than much she has written of late. Needless to say the ambition, in this instance, is quite justified by the success she has achieved.

The lighter side of things is not overlooked by this firm and additions are constantly being made to the long list of humorous songs already published. Such songs as "A fat li'l feller wid his mammy's eyes," "Auntie," "Poor Jane" and "Plumstones" are worthy successors to "Catch me," "Agatha Green," and "You always have to pay a little more."

* * *

Joseph Williams Co., Limited, London—We have received the following: For the piano, Sydney Blakiston's scales and arpeggios with photographic illustrations. The studies are really up-to-date and should be in the hands of every piano teacher and student. For teaching purposes the studies in contrary motion are particularly good and should fill every requirement.

The same firm also produce two interesting books by the well-known English teacher, Tobias Matthay; First steps in piano playing and a treatise on the Fore-arm rotation principle in pianoforte playing. The latter work should be of interest to everyone looking after the technic of the art.

Two compositions by Ivan Balaroff; "Esquisse" and "Souvenance" are evidently under the influence of the very modern (one may say up-to-date) school. They give one the impression of attempting the impossible feat of reproducing the orchestra in its latest form on the piano. They are doubtless worthy of study.

The Valse-Caprice by Gabriel Dever is a charming work that will appeal on account of its pretty melody and charming originality to all lovers of the instrument.

* * *

Boosey & Co.—Henery Smarts compositions for the organ are to be found in the repertoire of every performer of note on that instrument, and a new edition of his works being issued by Messrs. Boosey & Co., revised and arranged by such an authority as Edwin H. Lemare (of which we have just received the first volume) proves a most wel come reminder that among the later English writers there was one at least who without the modern appliances now attached to the instrument could and did write organ pieces full of charming melody and effective combinations in what the editor refers to in his preface as the "older and more legitimate school." Although these works were originally written to be played on the now obsolete tracker organ, Mr. Lemare has brought the registrations right up to date and this new edition should be in the hands of every organist who appreciates really beautiful pieces for his regular work.

* *

Mr. Hamish MacKay, of Edinburgh, was in town last month, with a view of making Toronto his headquarters. He is the possessor of a fine baritone voice and is a pupil of the eminent singer teacher and composer, Dr. Henschel, who predicts a successful career for him. While carefully trained in the art of lieder singing, he makes a speciality of the interpretation of singing of the best examples of Scottish song.

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Miss Jean E. Williams has gone to the Muskoka Lakes to spend tho summer and will resume her classes at the Toronto Conservatory of Music, September 1st.

* *

Mr. W. T. Armstrong will pass the summer at Minnicoganashene, Georgian Bay.

* *

An important addition to the staff of the Hambourg Conservatory of Music is Mr. Arthur E. Semple, L.R.A.M.C., the well-known flute soloist and teacher. Mr. Semple has received the highest diplomas from some of the most celebrated institutions in the world, and has the best traditions of masters of this instrument in the United States, Canada, Great Britain and Europe.

* *

In connection with the Panama International Exposition in 1915, in San Francisco, there is to be an International Exposition Eisteddfod, at which prizes aggregating $30,000 will be paid out, the first prize in the mixed-choir contest to be $10,000. The Chairman of the Music Committee of the Exposition Festival has written Dr. A. S. Vogt, of Toronto, asking him to suggest the choral numbers for the competition.

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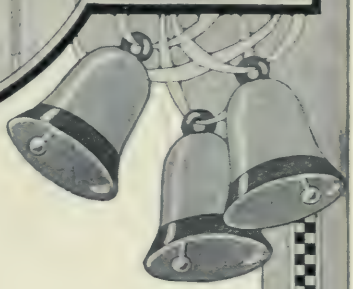

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W. F. PICKARD

MR. W. F. PICKARD, whose portrait appears on our cover page, is one of the younger native Canadians who have won prominence in the ranks of our professional musicians. Born at Hernby near Brampton, Ont., he studied piano and singing with the late Dr. James Baxter at Friendship, N.Y., piano and organ with Dr. A. S. Vogt, and theory with the late Dr. Humfrey Anger. He is an honour graduate of the Toronto Conservatory of Music, and has been organist and choirmaster of Queen St. Baptist Church, St. Catharines, Simcoe St. Methodist Church, Oshawa, Bloor St. Baptist, and Walmer Road Baptist Churches, Toronto, (the last named position he still fills). He was conductor of the Oshawa Choral Society during its existence of three years and distinguished himself by the excellent work he accomplished with the choir.

In conjunction with long experience in teaching he has had a large number of pupils who have been successful in passing their respective Junior, Intermediate and Senior pianoforte examinations in the Toronto Conservatory of Music and in the Toronto University. Among his organ pupils, seventeen have successfully qualified for and held important church organ appointments throughout Ontario and the Western provinces.

* *

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PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

WHAT is the value of a set of teeth? It has been left to a leading operatic artist to make an estimate. In the course of a railway-journey the lady was thrown violently against the door of the carriage, and had five of her front teeth knocked out. The result was that her singing was considerably impaired, and she sued the railway company for £20,000 by way of compensation.

The railway company offered £20, and she took the case into court. The judges have held that the loss of the teeth so affected the artist's capacity as a singer that her prospects were entirely alered, and awarded her £10.000. The railway company are appealing. I sympathise with them. Nothing would give me greater pleasure than to have my front teeth knocked out for £10,000. One can get a new set for something less! The interesting question is whether a singer can sing as well with false teeth as with the teeth provided for her by nature?

* * *

THE subject of hidden orchestras is again being discussed in certain quarters. I fancy the Wagnerians are responsible for most of these discussions. The hidden orchestra at Bayreuth is all very well, but in England and in Canada we like to see who is supplying our music, and we like to know performers and recognise them when we meet them. At the same time, from a purely musical point of view, I like the idea of the Heidelberg hidden orchestra.

There the order of arrangement adopted in the case of a visible platform is reversed. There is a huge shelving pit with a downward slope. The trombones, tubas, trumpets, and percussion instruments are placed at the bottom, then come the "wood-winds," and finally the strings, ending with the first violins and harp. There can be little doubt that the balance of orchestral power would be more satisfactory under such an arrangement; for no matter how good the strings may be, they are always overborne in the double fortes by the brasses on the upper platform. What British or Canadian conductor will have the courage to send the brasses to the bottom of the pit? The harp, of course, must always be at the top: it is the celestial instrument.

* * *

A LONDON paper, noticing the recital of a young pianist the other day, remarked that the player had "all the outward and visible signs of the musician." A contemporary asks an explanation of these "signs." Surely it is un-

necessary. Do we not all know them already—the Byronic cloak, the eye-glass, the long hair, the fur-trimmed coat, and so on?

In olden times Grub Street used to be avoided by all respectable people, but nowadays Grub Street has become Bohemia, and has taken on the virtues. But really, as Carlyle has taught us, there is something in the clothes philosophy after all. Most of us are acquainted with the fact that many well-equipped artists do not succeed in the profession, but how seldom do we think that the ill-fate may lie in externals? The world, it must be sorrowfully admitted, is sadly susceptible to surface impressions. A bald-headed Paderewski would never have created a sensation. Every strand of that chrysanthemum head pulled tons with the women and was worth more in ducats and drawing power than a third hand would have been.

* * *

A gentleman asked a London magistrate the other day what he was to do with a neighbour in an adjoining flat, who persisted in playing the piano "at all hours of the day and night." The magistrate could only advise him to approach the said neighbour "in a friendly way." I am afraid there is not much use trying "a friendly way" with a man against whom you have been inviting the interests of the law.

But really something ought to be done to restrain neighbours from making themselves a nuisance by their noise. I myself was obliged by neighbours to go out from the street entirely, and take a house standing by itself in a lonely suburb. It was the only way of getting the literary side of my work done. A literary friend has just followed my example, after terrible experiences with neighbours.

First it was a barking dog, then it was a piano, and finally a gramophone brought the decision never again in this world to live next door to anybody. Primarily, of course, the builder is to blame for these annoyances. He ought to, and very easily could, make his houses absolutely sound-proof. But he doesn't, and the law unfortunately doesn't think of compelling him to. A hundred years after this, humanity will not stand noise of any kind—I am dead certain of it. Even dogs will be silenced: puppies when born will have their "barking boxes" cut out. Crowing cocks will be as extinct as the dodo. O happy day! I am sorry it can never be mine.

* * *

An irate concert-goer writes to complain of "the disgraceful manner" in which people

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coughed at a recent concert. "Is there no remedy for this evil?" he asks. "Many soft passages were marred by those people who coughed, and who, I am sure, are no true lovers of music." A musical weekly, commenting on the irate person's complaint, remarks: "Does he then really suggest that people coughed without legitimate cause?"

* * *

I don't suppose he suggested anything of the kind. But coughing is much more under control than is popularly supposed. I have notice that people will cough all through the sermon or spoil your finest anthem with their barking; but let the parson begin to read the intimations for the week and the batteries are immediately silenced. I have heard of a minister who allowed "an interval for coughing." I don't know if the plan succeeded. What I do know is that a good deal of coughing is due to thoughtlessness, and a great deal of it to habit. It can usually be checked merely by the overruling influence of the will. Try it in your case and you will see.

J. CUTHBERT HADDEN

* *

MR. ARTHUR E. SEMPLE, L.R.A.M., left Toronto on July 6th for an extended tour of Great Britain and the Continent, and will return early in September.

* *

THE congregation of Christ Church Cathedral, Montreal, has offered the position of organist to Mr. Arthur Henry Egg, A.R.C.O., a young Montrealer, at present a student at the Royal College of Music, London, Eng. The appointee is a son of Mr. William F. Egg, late passenger agent of the C.P.R.

* *

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THE MILITARY BAND

(*Special to* MUSICAL CANADA *by Robert Ralph*)

IN spite of long articles in the musical press showing how to score for these organizations, and notwithstanding the tempting offers of bandmasters to composers guaranteeing performances of any good work written for this combination, the military band remains out in the cold and barely gets a peep-in with the best of modern music. The composers who count for something in the world of art, eschew the reed and brass band as they would a fanged adder. Consequently the poor bandmaster is forced to fall back upon such items of the orchestral repertoire as he can transcribe into the more "windy" medium or remain content with marches, vaudeville selections and such puff-pastry.

The whole difficulty appears to lie in the superficial resemblance between the military band and the orchestra. Because fifty or sixty men sit around at desks and watch a conductor, in each case, most people have come to regard the one musical organism as a blood-relation of the other. This is a huge mistake. The orchestra and the military band have precious little in common. And because the former has a few wind instruments in its composition, we must not be deceived in this matter. The blood, bone and tissue of the orchestra lies in the strings. In festival orchestras something like seventy to seventy-five per cent of the players handle some member of the viol family. The wood-wind and brass (in spite of the imposing trumpeters) play a very secondary part in the music-making. It is mainly for change of tone-colour and in solo work that they appear at all. As a rule the strings for two-thirds of the time could manage nicely without them.

Solo wood-wind passages which are so refreshing in contrast to the orchestral strings are not possible on the military band for two reasons. Firstly, because the sense of relief and change is not present. If we have twenty or thirty clarinets playing the treble parts and these suddenly die away, it is obviously hopeless to expect a clarinet solo to follow. It would make absolutely no impression. It would appear that the band had only decreased in volume. Secondly, it is rather ineffective to bring in a flute or oboe solo, because the accompaniment has either to be alloted to the remaiming flutes and oboes, which *never* combine well to form a smooth chord, or it has to be played upon the clarinets. Hence we often have an interesting flute or oboe solo rendered grotesque by the short "stabbing"

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phrases of clarinet accompaniment. As the latter is a fairly powerful instrument, it is essential that when a number is used they have to play in an unnatural, staccato manner in order to avoid smothering the solo instrument. Anyone who has listened attentively to a military band will agree that no solos come out really well except those played upon the fairly strong French Horn, which can assert itself above the noisy clarinets.

Bandmasters themselves have gone astray upon this very subject. When the average bandmaster transcribes an orchestral piece, he usually allots the string passages *en bloc* to the clarinets and trusts to luck about it being "all right on the night." Consequently we have fallen into the bad habit of thinking that any orchestral string passage can be rendered in the clarinet medium as easily as we can put a French verb into English.

This is a deplorable error. In the orchestra the violin is the friend of every instrument. Its delicate and courteous pianissimo permits any solo to be heard. It blends well with trumpets, bassoons or flutes. But in the military band the clarinets (owing to their individual and collective strength) want to run about wildly. Such weaklings as the flutes, oboes or even bassoons are crushed beneath the despotic heel, and it is not until the trombones and trumpets bring up their heavy artillery that the boisterous rebels become conscious of a higher power. As a wag once remarked, nothing gains in translation except a Bishop, and it is certain that a well-written string passage loses quite half of its effect when played upon massed clarinets.

Yet the military band is a fine organism. Its splendid fortissimo which makes you reel, and its thread of wood-wind tone which twist through the musical fabric, like border-tiles in a mosaic, seem worthy of a better fate than to be continually performing vaudeville selections and knock-about marches. But there can be no salvation for it until composers cease to treat it as a poor relation of the orchestra.

The military band, although a pauper in original native music, has a personality of its own. It was born a twin-brother of the *Organ* not the Orchestra. Practically it is an organ plus accent, rhythm and possibilities of phrasing which the latter knows nothing of. The relationship is obvious to all who are not confused by the little fact that one dwells in the cloister and the other in the barracks. It is as useless for the military band to try to rival the expressive powers of the orchestra as it is for the Organ. They were both outstripped a hundred years ago, but whereas the Organ has always had its identity

and personality recognized, the Military Band in original and idiomatic works, is poor beyond description.

The only effective way of writing for the latter will ultimately be found to be the style of the best organ music. One does not suggest that the two musical libraries will ever be interchangeable. But in the end the polyphonic method will be disvcovered as the one best suited to the Military Band. In writing for this organization the composer will have to take as his models Bach, Schumann or Cesar Franck rather than Beethoven, Rossini and Meyerbeer. When this is fully recognized we shall have a new and worthy treasure added to our musical literature. Those who pine to broaden the boundaries of the art might probably look in this direction. It is a virgin field.

Something has been done in the matter by regimental bands. A few of the Bach choral-preludes and organ-fugues have been arranged and performed by bandmasters with surprisingly good results. To those who are not blinded and stunted by "purism" it is delightful to hear the more merry and rollicking of the fugues given a throbbing, human accent. However, it is perhaps too much to expect that everyone will show the same spirit that a certain organist displayed who after hearing the famous "G minor" on a military band, had the courage to confess to the writer that he felt he had heard it *for the first time.*

* *

Edouard Hesselberg, the eminent Russian pianist and pedagogue, has joined the Piano Faculty of the Hambourg Conservatory of Music. It will be remembered that Mr. Hesselberg came to Toronto with international credentials, which his success during the past year in this city has fully justified. His latest demonstration of his success as instructor was exhibited by Miss Hazel Skinner and Rita Haynes at Westbourne College, and Misses Lucy MacDonald and Hazel Skinner of the Toronto Conservatory, all of whom took honours for general proficiency in pianoforte playing, while the last mentioned, Miss Skinner, who made such a tremendous success at her appearance at Massey Hall with the Toronto Symphony Orchestra, has just received her senior diploma with first class honours. In compliance with many requests, Mr. Hesselberg has consented to offer a special summer session during the month of July and August to such as desire to avail themselves of this opportunity.

* *

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FRANCIS MACMILLEN TOUR

Much interest attaches in musical circles today in the announcement just made from London that Mr. Francis Macmillen, the celebrated young American violin virtuoso, is to come to this country for an extended tour. Mr. Macmillen has been absent this time in Europe for three years. On the occasions of his former visits to his native country he created no end of enthusiasm among the musical experts, by whom he was quickly accorded the first place among players of his own nationality, and was heralded as the peer of any of the great violinists Europe has sent to this country in recent years. If reports may be credited, Mr. Macmillen must have merited much of what was said of him. Those who heard him during the Spring season in London just closed, declare that he is endowed with a talent such as few present day violinists possess. Tall, slender, dark-eyed and with jet-black hair, the complexion of a Spaniard, and with all, a classic head, it is not to be wondered at that his personality has proved an added feature to his playing. Mr. Macmillen expects to sail for America about September 1st, and will open his New York season at one of the early Metropolitan Opera House Sunday night concerts, following it closely with a recital at

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Carnegie Hall. His first appearance of the season in Boston, is anticipated, will take place about November, when he will play in a recital at Symphony Hall.

* *

MUSIC AND MATRIMONY

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

VII.—MENDELSSOHN AND HIS CECILE

MENDELSSOHN was probably the happiest of all the married composers. No doubt that was largely due to his own sunny, genial nature, and to the fact that his people were wealthy and so able to free him from the musicians' too frequent financial worry. And, of course, the woman in the case counted for something too. But not just yet may we speak of her.

It was inevitable that a charming, handsome, well-dowered youth like Felix Mendelssohn should fall in love; and as a matter of fact his published correspondence shows that from his later teens onwards he was constantly affected by some bewitching girl. His father sent him on a tour to England and Scotland when he was twenty, and it was then that he wrote home: "I do nothing but flirt, and that in English." He added that "the Scotch ladies also deserve notice," and he threatened to "settle in this neighbourhood" because of certain Edinburgh charmers whom he met. When he went to Italy, an English girl at a ball enslaved him. At another time, the fifteen-year-old Josephine Lang, to whom he taught counterpoint (fancy counterpoint at fifteen!) touched his heart. There was also the Delphine von Schauroth to whom he dedicated one of his piano compositions. And there were others, all passing fancies, as it proved.

Mendelssohn was as finicky about a future partner as he was about the libretto of an opera. "I am afraid that Felix's censoriousness will prevent his getting a wife as well as a libretto," wrote his father. The father died in 1835, disappointed that Felix, then only twenty-six, had not married. If he had lived another year, he would have seen the prospect in view.

Early in 1836, Mendelssohn went to Frankfort to conduct the Cecilia Musical Society there in the place of his friend Schelble, who was ill. It was a purely chance affair, yet it turned out to be providential for Mendelssohn, since it was now that he met his future wife. She was the daughter of a clergyman of the French Reformed Church, and her name was Cecile Jeanrenaud The father was long dead, but the mother was still so attractive that when Mendelssohn began

going about the house people supposed it was *her* and not the daughter that he was after! But Mendelssohn wanted sweet seventeen, and that was Cecile's age.

He seems to have felt the passion pretty strongly, but he was a prudent fellow in love as in other matters; and he resolved, rather prosaically, to test his passion by running away from its object for a month If he still felt mad about Cecile, he would return and declare himself. Before leaving, he wrote to his sister Rebecca: "The present period in my life is a very strange one, for I am far more desperately in love than I ever was before, and I don't know what to do. I leave Frankfort the day after tomorrow, but I feel as if it would cost me my life. At all events I intend to return here and see this charming girl once more before I go back to Leipzig. But I have not an idea whether she likes me or not, and I do not know what to do to make her like me. One thing is certain—that to her I owe the first real happiness I have had this year, and now I feel fresh and hopeful again for the first time. When away from her, though, I am always sad."

Off he went, then, to test himself. When he got to Scheveringen he showed his impatience in a letter to his mother, telling her that he would gladly send Holland, its dykes, sea baths, bathing-machines, kursaals and visitors to the end of the world to be back in Frankfort. "When I have seen this charming girl again," he added, "I hope the suspense will soon be over, and I shall know whether we are to be anything—or rather everything—to each other or not."

The month passed and the passion remained. So back he flew to Frankfort, proposed straight away, and was accepted. He was delirious with joy, as witness this to his mother: "I have only this moment returned to my rooms, but I can settle to nothing till I have written to tell you that I have just been accepted by Cecile Jeanrenaud. My head is quite giddy from the effects of the day. It is already late at night, and I have nothing else to say; but I must write to you, I feel so rich and happy. To-morrow I will, if I can, write a long letter, and so, if possible, will my dear betrothed."

Later on, the prospective bridegroom expressed himself as "too happy for words." What language, he asked his sister, "am I to use in describing my felicity? I do not know and am dumb." He had gone back to Leipzig for his duties there, but when Christmas came he was again beside his betrothed. To his sister Fanny he wrote at this time: "They gave me a portrait of Cecile, but it only stirred up afresh my wrath against all bad artists. She looks like an ordinary young woman flattered. It really is too bad that with such a sitter the fellow could not have shown a spark of poetry." Mendelssohn's passion was clearly at its height.

The wedding took place at Frankfort in March, 1837. The honeymoon lasted for two months, and was charged to the full with rapture for both. Writing from Freiburg, Mendelssohn says: "You may fancy how lovely it all is. I may well say, with true thankfulness, that I am a happy man." Again, to his friend Devrient: "You know that I am here with my wife, my dear Cecile, and that it is our wedding tour; that we are already an old married couple of six weeks' standing. There is so much to tell you that I know not how to make a beginning. Picture it to yourself. I can only say that I am too happy, too glad; and yet not at all beside myself, as I should have expected to be, but calm and accustomed, as though it could not be otherwise. But you should know my Cecile!"

Not long after the marriage, Mendelssohn had to go to England to conduct his *St. Paul* at the Birmingham Musical Festival. He growled lustily about the separation. "Think of having to leave Cecile and go to England myself, all for the sake of a musical festival! This is no joke. But possibly the death of the King of England will intervene and put a stop to the whole project." From London he wrote to Ferdinand Hiller: "I must be a little fond of my wife, because I find that England and the fog and the beef and the porter have such a horribly bitter taste this time, and I used to like them so much."

This feeling of impatience at being separated from his wife was not confined to his early married days: it remained with him to the end. "What is the good of all the double counterpoint in the world if my Cecile is not with me?" he asks. When the children began to arrive (five were born), his felicity was increased. In one letter he pictures his domestic elysium thus: "Eating and sleeping, without dress coat, without piano, without visiting cards, without carriage and horses, but with donkeys, with wild flowers, with music-paper and sketch book, with Cecile and the children." To a friend who was to be married he wrote in 1841: "If I have still a wish to form it is that your blissful betrothal mood may be continued in marriage; that is, may you be like me, who feel every day of my life that I cannot be sufficiently thankful to God for my happiness."

Alas! it was a short married life after all. To the distress of his family and the grief of the whole musical world, Mendelssohn was cut off, in 1847, at the age of thirty-eight. On his deathbed his beloved Cecile asked him how he felt. "Tired! tired! tired!" he feebly answered. He

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had overworked himself, and the sensitive frame collapsed under the strain. There is a sad picture of the widow at the funeral: "When the church service was over, a woman in deep mourning was led to the bier, and sinking down beside it, remained long in prayer. It was Cecile taking her last farewell of Felix." She survived her husband scarcely five years. Her memory is enshrined in the Mendelssohn biography and in the Mendelssohn correspondence, and is altogether pleasant.

J. CUTHBERT HADDEN

* *

MENDELSSOHN CHOIR

ARRANGEMENTS FOR NEXT SEASON ARE ANNOUNCED

DR. VOGT, the conductor of the Mendelssohn Choir, has announced the engagement of the following soloists to take part in the concerts of the society, to begin in February next: Miss Florence Hinkle and Miss Mildred Sotter, soprano and contralto, respectively; the well-known tenor, Mr. Reed Miller, and Mr. Horatio Connell, baritone. Mr. Harold Baner, the eminent pianist, has also been engaged. The entire forces of the Chicago Symphony Orchestra of ninety players, under Mr. Frederick Stock, will, for the sixth consecutive season, co-operate with our premier choral organization in the presentation of five programmes of exceptional interest and educational value. As regards the personnel of the 1914 chorus, Dr. Vogt is convinced it will be, if anything, superior to any former chorus, 500 new voices, as well as 200 of the former members, having been examined in efficiency and tonal excellence. The choral numbers on the programme will introduce many names new to Toronto audiences, Dr. Vogt's recent year abroad having been of great value to him in bringing to his notice worthy compositions of many of the world's foremost composers; for instance, compositions by Nowowiejski, Moussorgsky, Rachlew, Wostenholme, Sibelius, Max Reger, and others, will be interesting novelties in addition to recent compositions by the more well-known composers, such as Elgar, Parry, Percy Pitt, Granville Bantock, and Coleridge-Taylor. Then, in addition, will be found works by Saint-Saens, Sir Hubert Parry, Wolf-Ferrari, Verdi and Palestrina, the whole forming an array of selections seldom found on any programmes of one society, and of exceptional interest to the musical community of Toronto. More definite announcements will be made at a later date.

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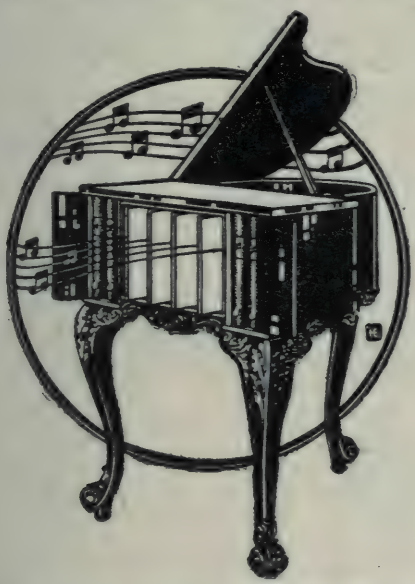

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CANADIAN MUSICAL BUREAU

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Mr. Wm. Campbell, manager of the Canadian Musical Bureau, has issued his new book for the season of 1913-14. Among the artists he will handle are : Jessie Maclachlan, the Scottish prima donna; Flora McIvor Craig, favorite Scottish soprano; Miss Barbara Foster, popular Scottish contralto; Mr. Harold Jarvis, Mr. Donald MacGregor, Mr. James E. Fiddes, and a comparatively new candidate for public favor, Mr. Frederick Phillips, a powerful baritone. Mr. Campbell welcomes some new artists, including Miss Ethel Cocking, reader, Miss Beatrice Hunter, mezzo-soprano; Miss Marjorie Pringle, a soprano from Hamilton; Miss Agnes Burr, contralto; Miss Lilian Crossley, contralto; Miss Annie I. Tait, soprano, and Mrs. Ellsworth Smith, soprano. A new tenor is also announced, Mr. Ernest A. Warren, who will no doubt give a good account of himself. The humorous features of concert work will be ably represented by Mr. J. H. Cameron and Mr. Harry Bennett. In the list are the names also of Miss Mary Henry and Miss Hazel Dean Byram, violinists of exceptional merit. Several artists who have appeared in Mr. Campbell's list before are again in evidence, besides those already mentioned, viz.: Miss Gwendolyn C. Anthistle, reader; Miss Clara Styles, soprano; John P. and Mary Robertson, popular entertainers; Miss Ida Johnson, reader; Margaret Vrooman Heslop, soprano; and Miss Marianne Harvey, mezzo-soprano. Two well-known pianists and accompanists complete the list, Misses Annie McKay and Miss Florence MacKay.

Mr. Campbell predicts a busy season, and he urges those who are looking for talent to make early application. Those who have not got the Bureau book can get a copy by sending a request to the office at 133 Macpherson Avenue, Toronto.

* *

Mrs. C. Baker, formerly of Toronto and now soprano soloist of St. James' Methodist Church, Montreal, won a great success at the last choir concert of the season. Mrs. Baker received her vocal instruction in Toronto from Mrs. J. W. Bradley.

* *

Mr. W. J. McNally is spending the month of August as usual at Miner's Bay, and during his absence the musical services at West Presbyterian Church will be in charge of Mr. P. C. Blackmore.

CANADIAN NEWSPAPERS INCREASING

Over One Hundred New Papers Started in 1912.—New Edition of Canadian Newspaper Directory

We have just received from the publishers, A. McKim, Limited, Montreal and Toronto, a copy of the 1913 edition to their Canadian Newspaper Directory. This work shows that within the last year over one hundred new papers have started to publish in the Dominion. In fact so quickly is our Canadian Newspaper field spreading out that A. McKim, Limited, have decided that it will be necessary in future to publish the Canadian Newspaper Directory annually instead of biennially as before. This Canadian Newspaper Directory gives full particulars of practically every publication in Canada, and is intended as a guide to advertisers in selecting papers best suited to their requirements.

The work before us is most comprehensive, and gives the population of every newspaper town and the circulation of practically every paper in the Dominion. In all it describes 1,688 publications issued in Canada and Newfoundland, of these 152 are daily, 1,281 weekly or semi-weekly, 232 monthly, and 23 published less frequently.

This issue also contains a list of the principal British publications which will be of much value to the many Canadian firms now advertising in the Old Country.

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* *

Miss Holly Whitling, one of Dr. Albert Ham's most promising pupils at the Conservatory of Music, was recently appointed soprano soloist at the Church of the Redeemer, Bloor Street.

* *

Mr. Addison Pegg, of the Nordheimer Piano Co., is passing his holidays at Scugog Lake.

* *

At the recent examinations held in connection with the Canadian Guild of Organists, Mr. Alfred E. Whitehead, of Truro, N.S., obtained the diploma of Fellowship (F.C.G.O.), and Jean Chatelain, a student at the Ontario Institute for the Blind, Brantford, was successful in the Associateship (A.C.G.O.) examination.

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The Oliver Ditson Company have sent an advance copy of Ernest R. Kroeger's, "A Masque of Dead Florentines," which was written for and produced by the Saint Louis Society. The first performance was given in that city February, 1911. The work is written for recitation, unison chorus and piano.

Photo by Ball, 11 Wilton Road., Victoria Station, London, Eng.

MR. C. H. HASSELL
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VANCOUVER NOTES

VANCOUVER, B.C., *July 10th, 1913.*

EARLY in May, Miss Lucia Lacosta and her assistants, Miss Mabel Woodbury, violinist Miss Miriam Larkin, harpist; and Miss Curtis MacAdams, pianist, gave a series of three successive recitals, entitled, "A Day in June." These excellent musicals depicted three different phases of the day, "Daybreak," "Noon in the Rose Garden," and Twilight." The various selections conveyed to the imagination scenes and happenings pertaining to these different periods of time, and the effectiveness of the impressionist music rendered was very marked. These recitals were well attended and were deserving of a larger auditorium in order to better accommodate the large audiences than that selected.

The Lacosta recitals were the only events of a strictly musical nature which cause the usual flutter of expectant excitement in local musical circles during May. June was productive of the usual number of pupil's recitals closing the teaching terms for many teachers in the city. The piano pupils of Mr. Tripp gave several public demonstrations of advancement made during the winter terms of tuition, as also did those pupils of Mr. Frank R. Austen and Mr. Holroyd Paul, violinist. Many other recitals were given also; but the above mentioned were more of a public nature than these.

It seems so long since the Clara Butt recital, the last great musical event of the season, that the next visiting artist is positively assured a hearty welcome, whoever he or she might happen to be. We are music hungry in Vancouver this season, although we have had our share of visiting talent during the winter months; but we usually have several of our best musical treats in the late spring or summer, but this year none other than what has been herein mentioned. Like many other cities, teaching is extremely quiet in the summer time, July and August being practically void of all musical activities.

FRANK R. AUSTEN

* *

PUPILS OF FRANK CONVERSE SMITH

A CAPACITY audience greeted the pupils of Mr. Frank Converse Smith at the Recital Hall of the Canadian Academy of Music. Mr. Smith's ability as a teacher was never better demonstrated than on this occasion. The young violinists taking part were the Misses Nellie Wearing, Marjorie Latimer, Cecile Cohen, Lilian Grey, Ruth Coryell, Edith Edmanson, Ethel Gilchrist, Margaret Pennell, and Edwin Bell, Walter Moore, Nelson Dempster, Daniel Dineen, Arthur Thompson and Albert Smith. The work throughout was excellent. Special mention might be made of some of the advanced pupils. Miss Edith Edmanson received an ovation for her playing of the Faust Fantasie (Alard), Miss Ruth Coryell gave an admirable interpretation of Kreisler's Caprice Viennois. Miss Lilian Grey displayed a fine quality of tone in the Meditation (Massenet) and Walter Moore was at his best in Schubert's Serenade, arranged by Elman. Miss Nora Francis, soprano, pupil of Mr. Francis Fischer Powers, was assisting vocalist, and her singing of the Bird Song from "Pearl of Brazil" was heartily encored. Mr. Will Staples, 'cellist, assisted in the string quartette. The programme closed with the Marche Militaire by Schubert, for fourteen violins and piano.

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NEW MUSIC

The Anglo-Canadian Music Publishers' Association publish the sacred song "Abide With Me," by J. B. Hutchins, which, while not being so pretentious as the same song by Liddle, has the advantage of being sung by Harold Jarvis. "A Song of the Empire," words and music by Frederick Sims, and dedicated, by permission, to the Rt. Hon. R. L. Borden, has a fine military ring about it which will commend itself for special military functions, and such like. "Hepaticas," by Alice H. Roger, is a Spring song, set to waltz time. The melody and accompaniment are both effective, and the combination makes a successful song.

Joseph Williams, Limited, have just published a complete set of Beethoven's Pianoforte Sonatas, edited, fingered and phrased by Stewart Macpherson. In addition to the careful editing Mr. Macpherson supplies a series of illustrated analytical notes of a most interesting character. The edition is printed full size, each Sonata being published separately. From the same firm, we have received advanced copies of two works by Armand Michel. "Ninette" air de ballet, and "Amoretta" a romance, for the piano, both of which possess real merit and a charming style that will appeal to players of fair ability. An "Arabesque No. 1," by York Bowen, is a study after the Chopin style, and carries many technical difficulties. For the younger players, a comparatively simple Scandinavian Suite, by Frederick Mullen, will be eminently acceptable.

Joseph Williams, Ltd., publish two Irish love songs which should quickly commend themselves to the singing public. The music of both songs is by the same composer, R. M. H. Richardson, while the words are by the same writer, Llewelyn Williams. The first, entitled "A Summer Shower," is a very dainty humorous song for a baritone,—slightly reminiscent of "An Auld Plaid Shawl,"—and should be distinctly popular. The second, "Dennis," is of the serio-comic style, suitable for either contralto or mezzo-soprano, and should also be popular. "If I had a Court and Castle," and "My Love is a Slumb'ring Flower," are also written by one composer, A. F. Horrocks, and here again the words of both songs are by one writer, M. C. Gillington. Curiously enough the first mentioned, "If I had a Court and Castle," is also an Irish love song. The singer in this case, however, sings in a serious mood, as did the knights of old, of the depth of his love, and baritones who like to make a manly straightforward declaration of their love, will welcome it. The amorous tenor will appreciate the beauty of the words and music of the second song, "My Love is a Slumb'ring Flower." It is a beautiful song.

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The William Maxwell Music Co., New York, publish a very effective waltz song in English, for a colorature soprano, entitled "In the Moonlight, In the Starlight," by Hallett Gilberté. A tenor song, "A Song for the Girl I Love," by Addison F. Andrews, has an unusual story to tell, and an exquisite melody. Another tenor solo, of the light, lyric order, is by Frank E. Ward, entitled "Invocations," can be recommended. "My Tarpaulin Hat and I" is of a different type from the above-mentioned song by Addison F. Andrews. As the name would indicate, it has a decided flavor of the sea, both in the melody and in the accompaniment. and it will be a welcome addition to a robust baritone's repertoire. "Sometimes," by Charles T. Ferry, is a beautiful, and fairly short encore song, with an effective obbligato running throughout in the accompaniment. In F, from C to F, in D flat from A flat to E flat. "The Spring is Here," by Helen Crisp, for a high voice, is very opportune and will be appreciated both for its sentiment and for its musical worth. Coming to sacred songs, Alfred Wooler has written another very suitable number for a dramatic mezzo-soprano in "Break Light Divine," which works up to a fine climax. "The Shadows Gain Upon the Light," by A. Walter Kramer, is an intensely devotional number for a contralto, or baritone in G (b-d), higher in B flat (d-f). "I know in whom I have Believed," by John Prindle Scott, is another sacred number admirably suited to these voices and is equally effective for church work.

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PERSONALIA

Mr. F. Arthur Oliver, of the staff of the Toronto Conservatory of Music, and organist of Bloor Street Presbyterian Church, has also been appointed Director of the Music Department, Pickering College, Newmarket.

* * *

Messrs. Mason & Risch had on exhibition last month, at their warerooms, 230 Yonge Street, a new specimen of their work in the shape of an "Art Piano," a miniature grand. The case, which is surfaced in white enamel, has been decorated by Miss Kathleen J. Munn, a young Canadian artist of most promising talent. The motive of her painting is "Music, with her seraphic escorts wafting the melodies and harmonies of earth to the realms of perfect bliss." In her treatment of this theme, Miss Munn has shown much freedom and ease of style, a fertile imagination, beauty of colour and an avoidance of conventional formality.

* * *

Mr. W. E. Haslam, the singing master, has had conferred on him by the French Government the distinction of Les Palmes Academiques, which carries with it the titles of Officier d'Academie. This honour was accorded at the request of Monsieur Lesage of the Fine Arts Department, and approved by the British Ambassador in Paris. The decision is formally announced in *Le Journal Officiel*, Paris, of June 6th.

* * *

Miss Henrietta Wallace, A.T.C.M., the talented organist of Victoria Presbyterian Church, who for the past several years has had large classes of piano and organ pupils in Orangeville, Shelburne and other towns, has decided to teach exclusively in Toronto during the coming season and will have a studio at 833 College Street from September 1st. Miss Wallace is an able and painstaking teacher and those placing themselves under her guidance may rest assured that everything will be done for their advancement and success. Miss Wallace has made an enviable name for herself as a brilliant pianist and accompanist, an organist of ability and a teacher of merit.

* * *

Dr. Albert Ham, Mrs. Ham and Miss Louisa Ham left on July 6th for Algonquin Park, where they passed the vacation.

* * *

Mrs. S. R. Bradley will pass her vacation at Old Orchard, Maine.

THE WEDDING OF SHON McLEAN

Milton wrote a poem in two parts, the first one of which is devoted exclusively to the praise of mirth and revelry, while the second part describes the patent spell of melancholy and serious study.

It would be difficult, if not impossible, to find in music a counterpart of equal rank with Milton's "L'Allegro ed Il Penseroso"—an Italian title for one of the most superb examples of English ever written! As a matter of fact, most composers have dealt with the melancholy side of the subject to the exclusion of the cheerful. One has only to look through a catalogue of choral works to see that choral compositions in particular are nearly always religious or tragic. Now, the art of music is admirably adapted to the expression of religious fervor and dramatic intensity. It is a platitude to make such a statement. But it seems necessary to remind composers that music need not be limited to the expression of faith and frenzy. There are times, as Milton says,

When the merry bells ring round,
And the jocund rebecks sound
To marry a youth, and marry a maid,
Dancing in the chequer'd shade,
And the young and old come forth to play
On a sunshine holiday.

Why choral works should be so frequently lugubrious and so seldom merry is a sister wonder to the mystery why nearly all songs are love songs. The explanation may lie in the fact that the construction of a good choral work makes considerable demand on the technic of the composer. A man cannot sit down to his piano and strum away at a few chords and a laboriously chosen tune if he intends to write a choral work. That primitive method may answer for two-thirds of the cheap songs which offend the ears of the cultured. But no man can manage good part-writing who has not had a long course of training in Harmony and Counterpoint. To this equipment must be added a mastery of fugue if the composer is to attempt the more serious styles. When we add to this a knowledge of solo voices and the art of orchestration, it is evident that thoroughly trained choral composers, of whom Mendelssohn is probably the greatest master, must have given a goodly number of years to preparation before they qualified to compose a choral work of permanent value.

It would seem that the task is beyond the accomplishment of a young man. And yet the choral work that is to be the "L'Allegro" of music, as Milton's poem is of literature, must

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throb in the spirit of youth even if the composer is an old grandfather. The difficulty then, is not to find a youthful work or a profoundly skilful work, but to find youthful life and scholarship in the selfsame score. Messrs. Chappell & Co., Ltd., of London, New York, and Melbourne, and Toronto, have recently published a choral work which solves the problem. It is called "The Wedding of Shon Maclean," and it was written by a composer of twenty-five years of age. His name is Rubert Bath. He was born in 1883, began the study of music as a child, won medals, prizes, and distinctions at the Royal Academy of Music in London, and wrote "The Wedding of Shon Maclean" in 1908 for the Leeds Festival—one of the most important series of English festivals, for which Sullivan wrote his "Golden Legend," and Dvorak his "Saint Ludmilla."

Nor did the success of this fortunate youth end there. His "Wedding of Shon Maclean" was almost immediately repeated in London by the Queen's Hall Choral Society. The work has found its way across the sea to America and distant Australia, everywhere welcomed as in its native England. The reason of the success is not far to seek. To begin with, the composer had a book of solid literary merit to work on, and a book with many a quaint turn and humorous line. The first quatrain in itself settles the question. We know at once what to look for. Burns himself would not have been more direct or concise:

To the wedding of Shon Maclean,
Twenty pipers togethar
Came in the wind and the rain,
Playing across the heather.

We feel certain that twenty bagpipers marching to a wedding through wind and rain will make plenty of musical din and snarl before the festivities are over, especially when we remember the Scottish taste for that fiery liquor for which Scotland is famous. Needless to say, we are not disappointed. The poem is intensely humorous with Scotch quaintness. The music, though composed by an Englishman, is full of the characteristics of Gaelic music. We catch a breath of the Highlands in the first measure of the orchestral introduction. But no sooner does Hubert Bath let us know through his music that the subject matter is Scotch than he proceeds to show us that he is a thorough musician himself. The excellently written fugatto proves that. When the voices enter with a jaunty air in 6-8 rhythm the orchestra is playing the familiar drones of the bagpipes—those grim consecutive fifths, which sound so terrible in battle and so boorishly-humorous in dances and ballads.

The composer follows the poem faithfully, never once relaxing the good style of his part-writing or degenerating into the commonplaces for the sake of odd effects. He is like a humorist who avoids slang and colloquialisms. His grammar is always good and his taste never vulgar. When we say that he follows the poem, we, of course, mean that he expresses musically what the poem suggests. The poet says that twenty drunken pipers "Mighty of bone and thew, red-cheeked with lungs of leather," all blew their raucous instruments at once. Now, the composer merely suggests a rollicking dance in the Scotch style for the orchestra, and lets the chorus have the chance of delivering the words to the hearers. This shows a much sounder musical judgment than if he had attempted to imitate the hideous din of the pipers. An actual representation of the row described by the poet would drive a civilized audience from the concert-room. In the fifth number of the work, Hubert Bath has put together a number of different themes in a manner that would not disgrace the old masters of counterpoint. We are not carried away by foolish enthusiasm. We do not say that the contrapuntal feat of a vocal theme, two distinct dances, and an orchestral accompaniment is anything out of the common in Bach's counterpoint. But we assert that if we had found the end of the fifth number of "The Wedding of Shon Maclean" in a cantata by Bach, we would say it was worthy of the composer. Of course the whole spirit of this work is centuries younger than Bach's. If it were not so it would not have found the favor it has. And that brings us back to the beginning of our review where we pointed out that choral works are, on the whole, far too serious for the public taste. Hubert Bath, however, has managed to combine, in this case, at least vocal melodies, modern harmonies, the lilt of Scotch dances, and the technical skill of a good contrapuntist. "The Wedding of Shon Maclean," moreover, is a practical work well within the scope of the average good choral society. It makes no unusual demands on the choral singers. The composer has evidently kept in mind the fact that choral societies are composed of amateurs, and he has

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had a care not to dampen their enthusiasm by writing unvocal or unusually difficult passages —faults which are only too conspicuous in the choral works of Beethoven and Brahms. And not only are the voice parts melodious and comparatively easy to learn, they also lie in the medium range of the voice and are therefore physically easy to sing. For the solo voices—there are only two of them, Soprano, and Baritone—Hubert Bath has written a little more elaborately, but not more effectively, than for the chorus.

Finally, the orchestral accompaniment is straightforward and readable. There are no "Tristan and Isolde" or "Salome" complexities in it to strain the nerves of the choral conductor who probably can have no more than two rehearsals with the orchestra. Nor is the work of undue length. It will agreeably fill half a programme or at any rate one third of it. The impression that this work leaves is that it is young and unlabored, bearing unmistakable characteristics of Scottish music. This highland atmosphere is very welcome after the turbid imitations of Wagner and the frigid mannerisms of Brahms which so many young composers affect in order that their works may have at least the appearance of being great. (*Contributed.*)

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* *

NEW MUSIC

BOOSEY & Co.'s monthly consignment of New Songs contains two which are sung by the famous contralto, Madame Clara Butt, and are composed by A. Herbert Brewer, viz.: "The Fairy Pipers," and "God's Gift." The first mentioned is a quaintly attractive one for contraltos and mezzo-sopranos, while the second is one that can be sung with a great deal of feeling and fine effect. "In Love's Garden," by Wilfrid Sanderson, that song writer who has come so quickly to the front, is in his best vein, and leaps up to a fine finishing climax W. H. Squire, another well known writer has also two songs to his credit: "The Lamps of Paradise" is effectively written, and for the nonce, wafts one into fairyland. "When You Come Home" is more popularly written, and will "catch on." Charles Marshall has also two songs, both of which are sung by John McCormack: "Dear Love, Remember Me," is a typical tenor love song, although written to suit all voices. The second, "Child's Song," is of a melodious and tender type. "The Sea-Gipsy," by Hamilton Harty,

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is another of John McCormack's songs, which, if sung with the necessary abandon, will make a thrilling number. "The Secret of Life" (words by Sir Edwin Arnold) has been sympathically dealt with by Hubert Rooney in a musicianly setting of these tender thoughts. "The Scent of the Roses," by Lewis Carey, is a welcome change from the obiquitous love song, dealing, as it does, entirely with roses. The fine melody is embellished with a fine rippling accompaniment. "I looked into Your Heart,'i by Gerald F. Kahn, is a typical tenor love song with an accompaniment moving quite independently at times to the melody and forming quite an effective obligato. Alma Goetz has given us another fine song in "A Song of the Wind"; so has E. Douglas Taylor with his "An Odd Song" for baritone. The song does not belie the title, and baritones should secure it. S. Coleridge-Taylor gives another example of his genius in song writing in "Thou Art Risen, My Beloved," and Eric Coates is no less successful in "The Awakening"; the latter should gladden the hearts of our dramatic tenors. "Up there," by Ivor Novello, is a little girl's song, the naivetie of which should be appealing. An effective duet for mezzo and baritone, "The Maiden in Grey," by Reginald Barnicott, is somewhat after the style of "Where Are You Going To, My Pretty Maid?" A cycle—of nursery rhymes—entitled "Play time," is scored by Haydn Wood for soprano, contralto, tenor, and baritone. It is attractively written and should become popular.

Schirmer & Co. have issued a song by Huntington Woodman. "Love Goes a Hawking." This is a short number with a happy swing and a real melody that should be taken up by teachers as a good proposition, and by singers as a welcome addition to their repertoire as a group song. A piano composition, "Pensee du Matin," by H. Alexander Matthews, is quite an original and catchy work. "Deux Morceau pour Piano," Guiseppe Fungatta, shows that the writer is a close student of Chopin and a follower of the most modern school. Undoubtedly some day he will say something. Theodora Dutton, as her share of new publications, contributes three clever and simple piano numbers, "Cradle-Song, Merry Peasant and Scherzino, all within the reach of junior players.

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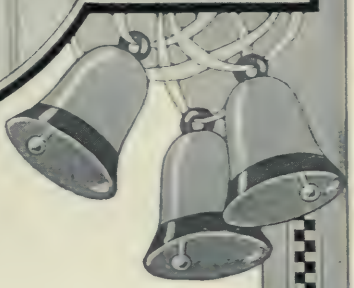

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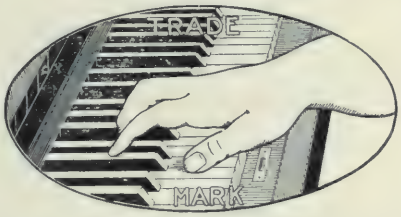

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HAMISH MACKAY

MR. HAMISH MACKAY, whose portrait appears on our front page this month, is an eminent and talented Scottish baritone, who is coming to Canada this season, and who will make Toronto his headquarters. Mr. MacKay has had, for a young man, a very varied and interesting artistic career. Beginning his studies some seven years ago with Mr. Alfred C. Young of Edinburgh, a distinguished pupil of Sir Charles Santley, Mr. MacKay quickly began to acquire a sound vocal method, and also to attract attention as a singer from whom much was to be expected. His voice, a baritone of wide compass, enabled him to sing with ease such contrasted parts as *Valentine* in "Faust," and the bass solos in the standard oratorios, while his perfect enunciation called forth the statement from a well known musician that "no book of words was necessary when MacKay gave a recital." After some years of hard work with Mr. Young, Mr. MacKay took up the study of German lieder with Dr. Georg Henschel the eminent teacher, composer, and singer, and under this able master he made steady progress in the interpretation of the great German classics. Brahms' songs form a large portion of Mr. MacKay's repertoire as probably no living musician can teach Brahms like Dr. Henschel, who was a personal friend of the great Hamburger. Writing in the *Scotsman* some time ago, Mr. Alexander Geoghegan, the doyen of Scottish musical critics, said, "a young singer who, by the selection of a fine programme, and by his obvious artistic sincerity suggests that he is on the high road to distinction." That these remarks have been justified, no one who hears Mr. MacKay can have any doubt, and he now occupies a distinguished position in the country which produced Andrew Black, and many other famous artistes. He is going to tour in Canada with his wife and the Misses Buchanan, violin and piano, in a new and original method of presenting the songs of Scotland entitled "Scottish Song-

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Drama, an advertisement of which appears in another part of this paper. In addition to his Scottish entertainment, Mr. MacKay will give art-song recitals in various parts of the Dominion, and will also appear in oratorio.

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

NOT long ago a London Police Court brought to light a case in which a tenant, who had a spite at a neighbour, hired a couple of organ-grinders to play constantly before the neighbour's door. The neighbour, if I remember rightly, was a literary man, which gave special point to the joke. Reading through a recent Life of Tolstoi, the eminent Russian novelist once had something of a similar experience.

Tolstoi, it seems, was taken ill in the house of a relative, and the owner of the house, a wealthy widow, declared that he must be turned out. The Church had excommunicated him, and he was a "godless fellow." The relative naturally declined to assault the sick-bed; so did the police when applied to. But the widow was not to be defeated. She hired a band of itinerant musicians to play all day beneath the window of the sick-room, while her servants were sent on the roof of the house to beat upon it with sticks, or to spring rattles in the rooms nearest to that in which Tolstoi was lying. In the end, so excruciating became the din that the great writer had perforce to be carried to less noisy quarters. "Beware of widders" counselled the father of Sam Weller. Tolstoi must have appreciated the injunction—if he ever heard of it.

* * *

IN a practical eye there ought to be some return even for an autograph. The genial Autocrat of the Breakfast Table asked only "an envelope, post-paid and directed, containing a card or paper to write on." But the collecting mania was young in Dr. Holmes' time. There was then no regularly-established autograph market, where practical-minded worshippers of genius and distinction might, if they had the means, acquire such treasures as easily as they could purchase bacon or cheese.

Supply creates demand, and the ingenious autograph hunter, finding that he could make a good thing out of his collection, has gradually becoming something like a nuisance to the busy notabilities of the day. Even I, who do not pretend to be a notability but am certainly busy enough, have recently had two requests for my autograph from Canada. Different

people have different ways of dealing with these requests.

It was left for Paderewski to indicate the "more excellent way." I learn from a musical friend who was there at the time that during the eminent pianist's last tour in Australia, he was so pestered for his autograph that he resolved to make a charge for it. The charge was half-a-crown, and the resulting cash was, I believe, handed over to the fund then being raised for a memorial to Chopin in Warsaw. There be thousands who would gladly pay much more than half-a-crown for the signature of the chrysanthemum-headed Pole, and the Chopin memorial fund must have benefited considerably. It is a capital idea, this charging for autographs. Somebody suggested not long ago that when you want the signature of a celebrity you should send the celebrity a barrel of oysters. But you can't get a barrel of oysters for half-a-crown; and, besides that, your celebrity might have no taste for oysters.

Sober-minded, unimpressionable people used to marvel at Paderewski's vogue. There were many reasons for it, some musical, more perhaps personal. Paderewski possesses that curiously indefinable thing we call magnetism, which never fails to enchain the attention of the public; and the glamour of his style which fascinates and holds an audience, is something to be felt and enjoyed rather than argued about.

Nevertheless, for myself, I could not help feeling, in regard to his early popularity, that that flying aureole of silky hair was more to him in dollars and drawing-power than a third hand could have been. Once after a recital in Berlin, he left the hall and hailed a cab. The driver called out rather loudly, "Where to?" Before Paderewski had time to reply, one of the crowd of bystanders shouted: "'To the barber's." Mrs. Paderewski told an American interviewer one day that her husband could not act like other men, because "everywhere he goes he is stared at so." The pressman asked: "Why doesn't he get his hair cut?" "Oh, it would make no difference. They would know him, and he would be stared at just as much. Besides," she added, "the public would be disappointed if his hair were short." Of course, they would!

To the dear women every strand of Paderewski's golden hair was a cable that pulled tons. His low-cut shirt and turn-down collar were full of subtle poetic significance. His flowing white necktie was a potent charm. Even the patent leather pumps, which he wore with a frock coat, and with which he vigorously smote the pedals, were an attraction. Israel Zangwill

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says there are three reasons why men of genius wear their hair long. "One is, they forget it is growing. The second is that they like it. The third is that it comes cheaper: they wear it long for the same reason that they wear their hats long." Paderewski wears his hair long because he has found it a valuable asset. I have not heard him for some years, but I am afraid that silky aureole has lost something of its pristine attraction. The years *will* tell!

* * *

Mr. Louis B. Prout has the courage of his convictions. He says he firmly believes that the rule against consecutive fifths is doomed to become obsolete. Almost every progression containing consecutive fifths requires to be studied on its own merits. In modern harmony "it is the exception rather than the rule for fifths to produce a disagreeable effect." This is so true that I am amazed to see the most elaborate treatises on harmony coming out with the old traditional prohibition against the dreaded fifths. You will find them in the works of all the ultra-modern composers, and after all it is the composers who dictate the theoretical laws. There was no dominant seventh chord until Monteverde introduced it, and where would music be without that chord to-day?

J. Cuthbert Hadden

* *

COBOURG HARMONIC SOCIETY

The Cobourg Harmonic Society, under the direction of Mr. Jos. Reay, are looking forward with great interest to the proposed winter's work. They are taking in hand Handel's "Messiah," and Gilbert and Sullivan's opera "The Gondoliers." They are also forming a literary side line to the society, and on Friday evenings will have lectures, debates, etc. Each night up to the end of the year is already taken up. The following are the lecturers, etc., for the next three months: Dr. Horning, Rev. Dr. Reynar, D.D., J. A. Culverwell, Esq., of Port Hope, Dr. J. A. Irwin, Mr. J. Reay, F. M. Field, Esq., Dr. Ferris, Miss Laura Jones, W. F. Kerr, Esq., Crown Attorney.

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GRAND OPERA AND ITS DEVELOPMENT

(Specially written for MUSICAL CANADA *by Robert Ralph)*

ALTHOUGH to-day there does not seem much relationship existing between the Opera House and the Church, nevertheless it is a fact that in the musical services of the Romish Church were to be found those special features from which composers first conceived the idea of secular opera. It must be remembered that up to the time of Palestrina, all serious music was exclusively sacred. The best composers were church composers, holding church appointments, and they wrote only to the glory of God. But in the oratorios held in the church not only were string instruments largely used but the dramatization of Biblical characters was freely resorted to, i.e. the allotting of the respective utterances of Jesus, Judas or Pontius to different members of the choir. Thus the works of Constanzo Festa Ferrabosco and Animuccia formed the fertile ground from which secular opera naturally developed in identically the same manner that the Æschylean drama evolved from the Dionysiac ritual in Ancient Greece many hundreds of years previously.

It may be also mentioned that in certain Italian towns, it had long been the custom at all joyful festivities to conclude the proceedings with a kind of masque or primitive ballet. At exactly what date this kind of entertainment germinated into the chrysalis of Grand Opera, we have no knowledge. Neither has the name of that genius who first introduced the Hellenic myths and sagas into this class of entertainment been preserved for a grateful posterity. But we do know the name of the first opera ever written. It was "Daphne," written by Rinuccini and Peri, and it was produced at Florence in 1594. This class of art became immensely popular, both with the princes and the public, and in a few years opera-houses were being rapidly opened in Florence, Venice and other Italian towns. The new craze spread with lightning rapidity all over Europe. It will be easily seen therefore that the status of the musician was soon completely altered. Whereas he had hitherto been writing for the church, he was now able to obtain a decent livelihood by addressing himself to the mob. Palestrina and his forerunners were the friends and servants of popes, cardinals and church dignitaries who whatever their shortcomings were at least men of some culture and refinement.

But the masses called loudly for the charlatan and he invariably responded. One has only to look at the so-called operas of Handel, Purcell,

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Monteverde, Lully and Rameau, to see that these men who had been so plentifully gifted with the divine fire of Genius, were simply sterilizing themselves on a form of entertainment which in spite of high sounding titles only served the same purpose as a modern vaudeville to tickle or flatter the groundlings by sweet arias, roulades and other tricks of vocal virtuosity.

It is not difficult for the historian to fancifully point out supposed operatic developments and reforms in the centuries that followed. For example one enthusiastic biographer of Rossini hails him as a reformer because he introduced the basset-horn into the orchestra. Another says of Meyerbeer that he was the first to introduce three prime donne in a single opera. (Let us hope he will be the last.) Perhaps some genius will one day tell a weary world that Verdi was absolutely the first composer to bring iron anvils into Grand Opera. But to the discerning eye, it is patent that from the deadly Pasticcio to the georgeous pageantry of "Les Huguenots," the opera was nothing more than a bid for popularity on the part of the composer—with three exceptions. The only men who thought out the question of operatic art in an abstract manner were Gluck, Weber and Wagner.

Gluçk was hampered to a large extent by the social and economic conditions of his time, but nevertheless he worked wonders. He revolutionized the overture and made it have a real bearing upon the opera that was to follow. He often tried to dispense with the popular *recitative secco* by welding the dramatic element with the more lyrical tissue of the music. He abolished the fearful *ritornelle*, and in his own words "endeavoured to reduce music to its proper function by enforcing the expression of the sentiment."

Weber's reforms are chiefly remarkable for the manner in which he unconsciously practised all the dogmatic abstractions that were thundered forth later on by Wagner. He saw that figures in grand opera must be drawn upon a colossal scale; hence the romantic tales of the middle ages formed the best material for this purpose. He was the first to discover that peculiar thing we call "characterization in music." He abolished spoken dialogue in "Euryanthe." He made a brave attempt to destroy the *Aria* and *Cavatina* by making the whole musical fabric concise and homogeneous. But his most wonderful achievement was his superb treatment of the orchestra. He had a sense of tone-colour which was more subtle and varied than Beethoven, and thus for the first time the orchestra

took up its proper function, i.e. to act as an emotional commentary on the drama.

Of Wagner and the uproar he created, it is superfluous to say much here. But one thing remains certain. Never again can Grand Opera as understood by Meyerbeer, Rossini and Verdi hold up its head in the company of the Wagnerian music-dramas. This does not mean that no more Grand Operas will be written. On the contrary, much good work can and will be done in this form. But "Tristan" and the "Meistersingers" can claim to be the peers of the Sophoclean drama, the dramatic verse of Shakespeare or the lyric poetry of Shelley. And few grand operas can live for five minutes at such an artistic altitude as this.

The satellites of Grand Opera are:—*Romantic Opera*, the name given to the works of Spontini, Weber and others. The term has now fallen into disuse because the characteristics of the species were swept into the Wagnerian vortex. *Opera Bouffe* meant an Italian opera of light and playful nature. The dialogue was in *recit. secco*, with the usual airs, duets and choruses. The subject was extravagant and comic. The finest examples are Mozart's "Cosi fan tutti" and "Rossini's "Barber of Seville." A variation of this is the English *Comic Opera* of Gilbert and Sullivan. Here the subject is chiefly a social or political skit, with spoken dialogue. *Opera Comique* is largely composed of spoken dialogue also. The wild joke of this type is that the subject is often highly tragic. Exactly why Bizet's "Carmen" should be classed as *comique* passes the wit of man.

In conclusion we may note one peculiarity of Grand Opera which has perhaps puzzled the student. This is the great bias on the part of composers for a tragic subject. It may be thought that in an entertainment designedly addressed to the masses a gloomy theme would be best avoided. The explanation lies in the fact that Tragedy always "mixes" better with Music than Comedy. Such a storm of emotions is aroused by a well-written piece of music, that it seems the most natural thing in the world for operatic characters to commence killing each other on small provocation. Let the reader try to imagine "The School for Scandal" or "The Gay Lord Quex" set to fine music! The thing is impossible. Consequently the butchery in Grand Opera will probably continue indefinitely.

ROBERT RALPH

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A VIOLIN BY FRANCESO RUGGERIUS

By Rev. A. Willan

When the superior merits of the Italian violins were first recognized in England, attention was principally directed to the works of a few of the leading makers, and it is only of late years that the instruments of those who have beea called the lesser makers have received that appreciation which is undoubtedly their due.

The larger and later instruments of the principal makers were evidently made to meet the demand for violins of a more powerful tone. There were, however, other makers, who having learnt in the school of Amati, seemed unable to break away from early traditions, and many of their instruments are found to be deficient in power, a quality which is now, more than ever, needed by the professional player.

The Italians violins are valued both as works of art, and for the beautiful quality of the tone; and rather than turn to other instruments, many players endeavour to obtain more power by the use of a high bridge and thick strings. When we consider that the old violins, with the increased length of string, have a strain brought to bear on them which was never contemplated by the makers, and for which no provision was made, we may conclude, what is actually the case, that when an additional strain is put upon lightly built instruments of the Amati school, the tone may probably become more powerful, but there is the risk of the original quality of the tone being more or less lost, and that it may become more orchestral, and less Italian in character.

The violin here illustrated is by Francesco Ruggerius, who was one of the best pupils of Nicholas Amati, and whose works belong to the school of that great maker, his later instruments showing that he was to some extent influenced by Stradivarius. Mr. Hart remarks that he was no mere copyist, but that his works shew a genuine development of the first impulse of his genius. The sound hole may be said to come between that of Nicholas Amati and Stradivarius, being of the most delicate execution. The outline is graceful and the arching admirable. The illustration here given bears out these remarks, and it will be noticed that the outline is intermediate between the rounded form of Amati, and the stiffer and more angular outline of Stradivarius. The scroll is well proportioned and beautifully cut, and is well suited to the instrument. The wood is handsome, and the back, which is in two pieces, is supplemented at the widest part, by two additional pieces, a practise occasionally resorted to by Stradivarius

and other great makers, which enables a choice piece of wood to be used which would otherwise have been too narrow. The varnish is of a light golden brown, and the workmanship has the delicate refinement of the Amati school.

FRANCESCO RUGGERIUS, 1686

This violin, which bears the original label dated 1686, is in the possession of Miss Edith Robinson of Manchester, who is a Professor at the Manchester Royal College of Music. Miss Robinson is a violinist of the Joachim school, and has made many successful appearances in London and also in the provinces, including the famous Hallé Concerts in Manchester. Whether as a soloist, or as the leader of a quartet, Miss Robinson's aim has always been to give an intelligent and sympathetic rendering of the works of the great composers rather than to display the capabilities of the instrument. Miss Robinson is well known as the leader of a quartet in which she is associated with accomplished musicians, and the English press has been unanimous in according to the four ladies who compose this quartet a position in the first rank of the exponents of chamber music.

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Manchester may not unfairly be regarded as the hub of the musical north of England, and the *Manchester Guardian*, referring to a concert lately given by this Quartet remarks that "in its high endeavour, Miss Edith Robinson's Quartet would bear comparison with the finest chamber concert that has ever been given in this city." It was also remarked that Miss Robinson's solos were characterized by faultless technique and true expression. Space will not allow of further extracts from the English press, all in terms of the highest praise, and it is to be hoped that Canada may have the opportunity of hearing this excellent quartet.

* *

MUSIC AND MATRIMONY

(*Special to* MUSICAL CANADA *by J. C. Hádden*)

VIII.—THE SCHUMANN IDYL

I CALL it an idyl, and so it was. Robert Schumann and Clara Wieck are the ideal lovers of musical history. There is nothing else like their long troubled courtship, leading on to a happy marriage, which ended in tragedy. During the courtship, Schumann told his fiancee that "we will lead a life of poetry and blossoms, and we will play and compose together like angels, and bring gladness to mankind." And that was pretty much what they did—until the shadows fell.

Of course Schumann had earlier loves, like the rest of the married composers. When he was seventeen (in 1827) he wrote to his schoolmate, Flechsig, about two "flames"—Liddy, the perfection of female beauty, and Nanni, "a most glorious girl." But he wrote in the past tense, these flames being already discarded for other "glorious girls." There was Clara von Kurrer, of Augsburg, for instance, whom he met at Munich in 1828. After his return to Leipzig as a student, he dwelt ecstatically on the picture of Clara, that "sweeps before my eyes in my waking and sleeping moments." Next year, when travelling in Italy, he wrote to tell his mother that he found it "frightfully hard to leave Leipzig at the last. A girl's soul, beautiful, happy, and pure, had enslaved mine." This was presumably the "soul" that displaced Clara's.

And that, too, had to be displaced in its turn. At Milan the young musician met "a beautiful English girl who seemed to have fallen in love not so much with myself as with my piano playing." This girl was "very proud, and kind, and loving, and hating; hard, but so soft when I was playing." Her speech, he said, was like an angel's whisper, and altogether she made such an impression on him that he told his mother:

"If ever I marry, it will be an English girl." But this affair did not prosper. "Alas! my heart is heavy," he records. "She gave me a spray of cypress when we parted. Accursed reminiscence!"

Five years passed, and then came the serious episode of Schumann's engagement to Ernestine von Fricken, the adopted daughter of a wealthy nobleman. Ernestine, like Schumann himself, was studying the piano with Friedrich Wieck at Leipzig. She was then sixteen, while Schumann was twenty-four. The pair speedily discovered a fondness for each other. Schumann wrote to his mother in glowing terms about the girl, describing her as one of two "glorious beings of the fair sex who have lately appeared in our set." She is, he says, deeply attached to him and to everything artistic, and is uncommonly musical; in short, "just such an one as I might wish to have for a wife." But "it is all in the dim future," and he explicitly renounces the prospect of a more intimate connection, although he has no doubt that he would find it easy enough.

He did find it easy enough. In the autumn of 1834 the young people became engaged. On September 5th they met at the house of Schumann's mother in Zwickan, for the formal betrothal; but the ceremony apparently did not take place until later, for not until November does it seem that Captain von Fricken's consent was obtained. Ernestine had finished her studies with Wieck and had gone home to Asch, keeping up a correspondence with her lover. On November 7th Schumann writes rapturously to his friend, Henriette Voigt: "Ernestine has written to me in great happiness. Through her mother she has sounded her father, and he gives her to me. Henriette, he gives her to me!"

The engagement was of short duration, having been broken off early in 1836. Some writers on the subject profess not to understand the reason; but the plain fact is that Clara Wieck supplanted Ernestine in Schumann's affections. There were several reasons why Schumann should be attracted to the daughter of his professor, but the chief reason probably was that already she was an accomplished pianist. In his early letters we see his love for her blossoming while as yet the lovers were unconscious of its existence. Thus, at twenty-two, he writes to Clara, aged thirteen: "You are to me, my dear Clara, not a sister, or a girl friend, but a pilgrim's distant shrine. While you have been away, I have been to Arabia for fairy tales likely to please you. In my dreams I sometimes hear music. It must be yours." A year later, in a letter to his mother, we find: "Clara, who is as fond of me as ever, is the same wild and fanciful little person, skip-

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ping and tearing about like a child one moment and full of serious sayings the next. It is a pleasure to watch the increasing rapidity with which she unfolds the treasures of her heart and mind, as a flower unfolds its petals." Gradually he became more and more enthusiastic. He who had met several "glorious girls," now describes Clara Wieck as "one of the most glorious girls the world has ever seen." He said she was "adorned with the two-fold charm of childlike sweetness and artistic genius," and he wrote to a friend asking him, with her in his mind, to "think of perfection and I will agree to it." In a word, Schumann was madly in love with Clara, and she was madly in love with him.

Unfortunately there was an obstinate parent in the way. Old Wieck had higher aims for his prodigy daughter. He had made a mess of matrimony himself, for his first marriage ended in a divorce, and Clara Wieck had now to submit to a stepmother whom she disliked. So now Professor Wieck was going to wreck his pretty love idyl—if he could. "I don't know what I mean to do with Clara," he wrote to Schumann, "but—hearts! What do I care about hearts?" He was yet to find that hearts were things to be reckoned with. Meanwhile, he scared his seventeen-year-old daughter into giving him up all Schumann's letters, and threatened to shoot Schumann if she ever spoke to him again!

Schumann had a brief and stormy interview with him; and then Clara was "shipped off" to Dresden to cure her of her infatuation. Happily for Schumann there was no "cure" in this case. The enforced temporary absence only made Clara fonder of her lover. She returned to Leipzig, but Schumann was only the more anguished by having her so near and yet being obliged to treat her practically as a stranger. He grew desperate. "It has come to this," he wrote: "either I can never speak to her, or she must be mine." He learnt that Wieck was doing all he could to engage Clara's interests in her singing teacher, Carl Banck. But there was only one man for Clara Wieck, and Banck played the very worst card when he thought to commend himself by slandering Schumann. "I was astounded at his black heart," wrote the faithful girl. "He wanted to betray you, and he only insulted me."

For two years the lovers only met casually in public, while both were eating their hearts out, getting a letter conveyed to each other clandestinely now and again. Finally, a secret meeting was arranged. When it came off, Clara almost fainted. Subsequently she wrote: "I had the sweetest feeling I ever had. I had found my love again." Clara's eighteenth birthday,

September 13th, 1837, was just at hand, and Schumann proposed that he should try the old bear, her father, once more, on that day. Surely he would be in a genial mood then. Clara agreed, though she described the plan as risky.

So Schumann wrote a passionate letter, pleading their mutual love, and asking that this union of souls should be sealed with the parental blessing. But the brute was immovable, even at the sight of Clara's tears. He tossed her Schumann's letter, and bid her read. She declined, partly from pique, and partly from pride. Presently, Schumann braved a personal interview with Wieck, but with no better result. "Your father," he wrote to Clara, "said to me the fearful words, 'Nothing shall shake me.' Fear everything from him, he will compel you by force if he cannot by trickery." Wieck's excuse was his daughter's youth and his ambition for her. But Schumann declared this to be a mere subterfuge. "He will throw you to the first comer who has gold and title enough. He lets your heart bleed; he laughs at all your tears." Just one concession the bear would make—the pair might meet publicly and with a third person present, and they might correspond when Clara was travelling.

The latter condition offered, and in reality proved Schumann's best hope. There was no defying these lovers. Clara enjoined her admirer to be true, otherwise "you will have broken a heart that loves but once." The injunction was unnecessary. Wieck's opposition only made both lovers more determined that the end of it all would be "a jolly wedding." Everyone who knew the facts were disgusted with Wieck. Chopin and Mendelssohn both denounced his inhumanity in the matter; and Liszt, who had been his friend, broke off with him in indignant protest. In spite of all this, Wieck became more unrelenting than ever. "Twice," wrote Clara to Schumann, "has my father in his letters underlined the words, *Never will I consent*. What I feared has come true. I must act without my father's consent, and without my father's blessing." An elopement was suggested, but finally vetoed. Wieck was appealed to once more. His reply was an insolent and mercenary document embodying conditions which he knew to be absolutely impossible. The end of it all was that Schumann invoked the law. The case dragged on, Wieck opposing it at every turn. He became positively brutal to his daughter, who, in her distress, turned for sympathy to her own mother. At length the court decided that Wieck's objections were trivial, and the lovers had the verdict they asked for. Thus suddenly, "there stood Happiness, long sought for, on the stoop."

The wedding took place in September, 1840, when the bride was twenty-one and the bridegroom thirty. It proved one of the happiest of unions in the records of musical biography. Schumann said to Mendelssohn that his wife was "a gift from heaven," and such she proved herself. While they were together they lived for one another and for their children. He created and wrote for her and in accordance with her temperament; while she looked upon it as her highest privilege to give to the world the most perfect interpretations of his works for the piano. The loftiness of her character was never more clearly shown than when she took up the burden of life after the terrible calamity which sent her husband, with clouded mind, into confinement, leaving her with the cares of a young family. One wonders what the stony-hearted Wieck thought of the happiness of the pair.

J. Cuthbert Hadden

* *

An important feature in the musical life of Hamilton are the concerts given by the choir of Centenary Church under the direction of W. H. Hewlett, formerly organist of Carlton Street Church in this city. During the last ten years the following important works have been given by this efficient organization in addition to many a cappella and shorter compositions: "Elijah," "St. Paul," Spohr's "Last Judgment," and "God Thou art great," Liszt's "13th Psalm," Hydn's "Passion Music," Gounod's "Gallia," and "Troisieme Messe Solennele," Sullivan's "Prodigal Son," and Tertius Noble's "Gloria Domine." This year Cherubini's famous Requiem Mass in C minor has been chosen, to be presented early in December.

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THIS institution reopened on Tuesday, September 2nd, with the largest registration of students yet on its books and every sign of the utmost activity and enthusiasm. The appointment of Dr. A. S. Vogt as musical director has clearly given a new impetus in several directions, and the recently appointed members of the teaching staff number many very talented musicians, who will doubtless prove popular factors in Toronto's musical life. Among these may be mentioned the new head of the theory department, Mr. Healey Willan, a theoretical musician and composer of fine standing in England; Mr. Otto James and Mr. Herbert Weatherley, F.R.C.O., the latter two being members of the organ faculty. In the ever popular and crowded piano department, a very important addition is Mr. Viggo Kihl, a Scandinavian artist who has given many successful recitals in London and elsewhere before coming to this country. The residence for lady students will again form a conspicuous feature during the season of 1913-14, and will be as before under the experienced management of Miss Leila Wilson. Various improvements and renovations have been in operation during the summer holidays and the handsome Conservatory buildings were never in better order or more attractive than at the present time. The local examinations, particularly in the Northwest, were more than usually in demand during June and July, the prestige of the Conservatory outside the home province continuing unabated. With the distinguished faculty of trained specialists and the interest attaching to Dr. Vogt's first year of administration the institution has entered already upon a singularly prosperous season.

* *

MENDELSSOHN CHOIR CONCERTS

THE dates chosen for the Mendelssohn Choir concerts are February 2nd, 3rd, 4th and 5th, the series including the usual four evening performances with orchestral matinee.

The Chicago Symphony Orchestra, Mr. Frederick Stock, conductor, will take part in all of the concerts at the full strength of the organization.

Soloists: Miss Florence Hinkle, soprano; Miss Mildred Potter, contralto; Mr. Reed Miller, tenor; Mr. Horatio Connell, and Mr. Harold Bauer, pianist.

The choral works will include concerted compositions by Saint-Saens, "The Promised Land"; Coleridge-Taylor, "A Tale of Old Japan"; Verdi's Quattro Pezzi Sacri and excerpts from the Manzoni Requiem in honour of the centenary of the composer's birth; Slavonic Dances, by Nowowiejski; "Viking's Song," by Julius Harrison; "Prinz Eugen," by Kremser and Wolf-Ferrari's, "The New Life." Unaccompanied choruses by Reger, Lotti, Cordans, Bantock, Percy Pitt, Sibelius, Rachlew, Wolstenholme, Von Holst and others will also be included in the season's study.

The orchestra will, as usual, contribute a number of significant works, some of which will have their first Toronto performances. Of special interest will be Mr. Harold Bauer's appearance with the orchestra at the matinee concert, Mr. Bauer being regarded by many as the most powerful pianistic personality now before the public.

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MUSIC AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Music, musicians and all things pertaining to the universal art will be catered to in an exceptional manner at the Panama-Pacific International Exposition, which will open at San Francisco on February 20th, 1915. One of the gorgeous courts that connect the exhibit buildings in the main section of the exposition will be devoted especially to musical productions. It will be known as the Court of Festival, and will be especially equipped with a view to choral singing and dramatic productions upon an elaborate scale. In the huge tower of the court there will be a great organ with echo organs in the smaller towers. Not far from the great inner Festival Court will be Festival Hall, with a seating capacity of three thousand persons. Festival Hall will also be provided with a great pipe organ.

The Court of Festival, which has been designated by Mr. Louis C. Mullgardt, will be set in a garden of continuous blooms where pageants will be conducted throughout the year.

With the appointment of Mr. George W. Stewart as musical director of the exposition, a wonderful series of musical festivals is assured for the year of the world's fair. Mr. Stewart, who founded the famous Boston Band and who was musical director to the Chicago and St. Louis expositions, is making arrangements to secure some of the most famous bands and choirs in the world to participate in the exposition.

One of the principal features of the musical department of the exposition will be international singing contests in which choirs from all countries will compete for valuable prizes which are being subscribed to by various singing societies all over the world. It is proposed to have a massed chorus of twenty thousand voices, selected from the trained singers of the world's leading choirs to render folk songs of the nations. This will be one of the most attractive features of the festival and will bring hundreds of thousands of choristers from every country in the world.

The National Eisteddfod of Wales is collecting $50,000 to be devoted to the interests of Welsh competitive singing and other large sums are being raised by singing organizations from the Tyrol, Bohemia and Switzerland, for the promotion of their national song.

It is expected that a large prize will be offered by the exposition for the best grand opera, composed in honour of the great event which the world's fair of 1915 is to celebrate—the completion of the Panama Canal. Such a prize will be open for competition to all the world and there is every possibility that a work might be produced of the magnitude of Verdi's "Aida," which was composed to celebrate the opening of the Suez Canal.

Other departments of the musical world will be represented in the Liberal Arts building where there will be on exhibit the materials, processes and products relating to the manufacture of musical instruments. These are classified into ten divisions, including all kinds of metal or wood instruments, stringed, wind and with or without keyboard. There will also be in this section exhibits of instruments played automatically, such as phonographs, talking machines, graphophones and similar devices as well as a complete display of every kind of musical appliance in use from the earliest time to the present day.

In the Education building, one group will be devoted to special education in the fine arts, which will include schools and departments of music, conservatories, methods of instruction and general statistics and literature.

So complete has been the classification in regard to music, that no single phase of the great art has been left without its place in the plan of exhibits.

In addition to the festivals and musical exhibits there will be a further attraction at the exposition for the music lover. A number of conventions and congresses relating to the teaching of music, its progress and its possibilities in the promotion of universal peace, will be held during the year either in some of the many halls in the exposition grounds or in the vast auditorium which is to be erected by the exposition in the San Francisco Civic Centre at a cost of $1,000,000.

The Municipal Opera House will be used for the production of grand opera, in which the most eminent artists in the world will appear at different times during the year of the fair.

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E. DONAJOWSKI, LONDON: Two piano numbers by Marcel Duroc; "Chant Sans Paroles" and "Songe D'Esperance," both of which are worthy of a place in the repertoire of the Salon player and a "Mazurka," by the publisher himself of some novelty.

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The more tempting of the new songs to hand are: Easthope Martin's, "The Balladmonger" (from "Songs of the Fair"), Jack Thompson's, "Our Land of Dreams," the same popular composer's "Love, you have made me a garden"; Herbert Bunning's "Summer in your Heart"; Teresa del Riego's, "Within my Garden"; Alfred Harriss's, "Is it You?" and Percy E. Fletcher's, "A Little Dream of You." This list

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of songs contains pleasing variety of treatment if not a great deal in the way of absolute originality of idea.

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A couple of tractable two-steps are Stennett George's "On the Way to the Ark," and Joscelyn Noël's "Goblin Gambols."

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* *

LIZA LEHMANN'S HINTS TO SINGERS

Madame Liza Lehmann has just published, through the medium of Messrs. Enoch & Sons, (Anglo-Canadian Music Company, Toronto, agents), a book entitled, "Practical Hints for Students of Singing." Those who only know Madame Lehmann as a composer may be reminded that she was first of all trained as a singer, and was one of our popular sopranos for nine years. She may be said, therefore, to speak with authority. An idea of the aim and scope of the book can be gathered from the following extract from the author's Preface:

"I propose in this little book to offer only such advice and to suggest only such exercises as have been *proved* helpful, and I want to touch upon certain points appertaining to the art of 'presentation in song,' and to general 'deportment in singing,' which are frequently overlooked by vocalists, but which, by the light of constant experience, I have found to be exceedingly vital.

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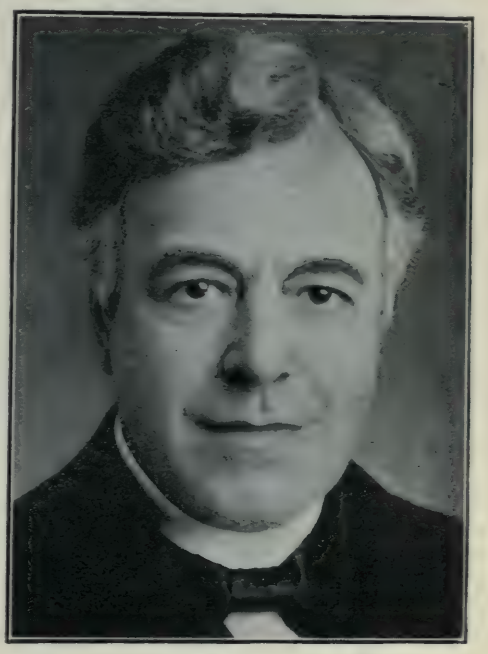

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teaching elocution, training pupils for the stage, coaching and founding dramatic clubs. His experience during six years at the Vaudeville and Shaftesbury Theatres, London, England, one year with Margaret Anglin, and a long engagement only terminated by the death of Richard Mansfield; the successful pourtrayal of a number of leading parts with those artists and Mrs. Patrick Campbell, notably *Col. Schwartz* in "Magda," *Cayley Drummell* in "The Second Mrs. Tanqueray," the valet *Mortimer* in "Beau Brummell," *Cardinal Inquisitor* in "Don Carlos," etc., preceded by seven years as leading man with George Rignold, and other managers in Australia, and some two years touring England with plays he had written, should eminently fit him for the work he is entering upon, and will doubtless speedily obtain for him substantial recognition here.

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in all branches of the profession. By the first week in September, therefore, the musical season in Winnipeg will have commenced in real earnest.

A new arrival, Fraulein Greta Siepmann, a soprano from Berlin, Germany, has created considerable stir among the musicians of the city. Born in that great musical centre, she was educated at the famous Stern Conservatorium which has a reputation for thoroughness, and indeed so far as Miss Siepmann has been heard in public, she has made a very favourable impression. For two seasons she sang at the Metropolitan Opera House, New York, and subsequently in opera at Breslau, and at Duesseldorf, Germany.

The Winnipeg City Band, the oldest and best organization of the kind in the city, returned this month from an extended Western tour. The places visited included Saskatoon, Edmonton, Calgary, Vancouver, Portland, Oregon; Tacoma, Salt Lake City, Denver, Omaha, and St. Paul. While at Denver, the band had the peculiar honour of playing together with the world famous band conducted by Signor Creatore.

The band numbered about forty musicians, conducted by Mr. S. L. Barrowclough, the oldest active bandmaster in the city in point of service, and popularity. The tour was started on July 25th, after a very successful concert given in the Convention Hall, before two thousand people.

A remarkable vocalist was heard during the Stampede week, at the Orpheum Theatre, in Mme. Jeanette Franzeska, a soprano from the Amsterdam Opera House, Holland. Possessing a beautiful and highly trained voice she easily overtopped the laughable acts contained in the vaudeville bill, bearing significant testimony that the best standard music can be appreciated by audiences who seek solely for amusement when the said music is artistically placed before them.

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Mme. Franzeska was accompanied on a grand piano by John M. Schonten, a fine pianist, and a composer of merit well known in his own country.

Another distinguished artist appeared at this same theatre not long ago in Elsa Ruegger, a solo 'cellist of international fame, and a much sought star with the world's great symphony organizations. Her husband, Edmund Lichtenstein, conducted the orchestral accompaniments. Miss Ruegger's selections included Massenet's "Meditation" from "Thais," and Popper's "Spinnilied," with its exquisite embroidery for the left hand.

Teachers of eminence who have announced their intention of resuming work include Milan Sokoloff, pianist; Louise McDowell, pianist; Ernest Kitchen, pianist; Dr. Ralph Horner, voice and general culture; E. E. Vinen, Mus. Bac., organ, voice and general culture; Mary

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Philip Shadwick, of this city, has received an official letter this month from Waring Davis, of Montreal, resident secretary of the Associated Board of the Royal Academy of Music, and Royal College of Music, telling him that his son had won a two year's "scholarship" at the Royal Academy, London, valued at about five hundred dollars. Mr. Shadwick's son, Ernest Josef, is only fourteen years old and is already a violinist of distinction, having been taught by his father, also a well-known player and teacher of this city.

Young Shadwick was passed with honours by the Board's examiner, C. Lee Williams, last June, over many competitors. He hopes to be in London to start his studies on January 1st, 1914.

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F. ARTHUR OLIVER

MR. F. ARTHUR OLIVER, a member of the organ and piano faculty of the Toronto Conservatory of Music, whose portrait we reproduce on our first cover page, occupies a prominent place in the front rank of our local musicians. He evinced exceptional natural musical talent at an early age. Mr. Oliver has had a varied experience. He graduated from the Wooster, Ohio, Conservatory of Music, and then came to Toronto, and studying organ with Dr. Vogt won a gold medal and graduated from the Toronto Conservatory of Music in 1901. He broadened his education by also studying piano for two years with Dr. Vogt. In 1904 he accepted the position of director of the music department of the Montana State College, where he put in five years of successful work and added largely to his efficiency and knowledge as a teacher. He returned to Toronto in 1909, was appointed to the staff of the Conservatory of Music, and continues to be a brilliant and value member of the faculty. He went to Leipzig and Dresden for a year and studied with Herr Robert Teichmulker. In 1912 he was appointed organist and choirmaster of Bloor Street Presbyterian church, where he has an efficient choir, an excellent quartette, and a splendid Casavant organ. This year he received the additional appointment of musical director of Pickering College, Newmarket. Mr. Oliver is acknowledged to be a conscientious and accomplished teacher, a fact demonstrated by the distinction that his pupils have won. As a professor on the organ, he occupies a leading position among the Canadian professors of the instrument.

* *

MR. J. W. F. HARRISON, organist of St. Simon's Church, and member of the Toronto Conservatory of Music staff, recently returned from a trip to the Northwest as examiner for the institution. Mr. Harrison covered a great deal of ground on his trip, which extended to the coast, and has returned looking and feeling exceptionally well. He will be at the Conservatory this week to meet his pupils.

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PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

A MUSICAL man, just returned from his holiday in the country, demands to know why the possessors of pianos who let their rooms for "summer visitors" don't have their instruments in tune. He says his experiences in this connection have been "ear-curdling." Many will sympathise with the complainant. There are hundreds of pianos up and down the country which are absolutely unplayable for want of tuning. A piano ought to be tuned at least four times a year, but many of these landladies' pianos have not been tuned since they left the musicseller's shop, perhaps a dozen or twenty years ago.

There is a story told of Chopin that, going into a roadside inn, he found a piano. At first, remembering former experiences of the kind, he did not dare to touch it. But time hung heavily on his hands, and at length he ran his fingers over the keys. "Sancta Maria!" he exclaimed, in delighted surprise, "the thing's in tune." Liszt once tried a piano in similar circumstances, and fled from the inn after the first chord, leaving his hat and overcoat behind! The piano hadn't been tuned for years. Actions for "assault and battery" of the ear should lie against the possessors of such instruments.

* * *

THAT tiresome discussion about the origin of "God save the King" has broken out again. A legal enactment should really prevent this, as well as discussions about the authorship of the Letters of Junius, and about that mad Shakespeare-Bacon nonsense. Why don't the national anthem faddists accept the suggestion that the tune was written by Dr. John Bull, a composer who "flourished" in the time of the first Jameses? "John Bull" is the national patronymic and surely nothing would be more fitting than to have "God save the King" fathered on one of the name. But, forsooth, some must have it that Henry Carey, who wrote "Sally in our Alley," wrote also "God save the King." It is not a superlatively excellent piece of writing, anyway. Did not the late Sir W. S. Gilbert call it "our illiterate national anthem"? Personally, I am sick of hearing it, and all the hackneyed talk about "loyalty" connected with it.

* * *

ANOTHER tune they are always debating about is "Auld Lang Syne." For the last sixty years or more, this world-famous melody has been attributed to a composer who has no more claim to it than Beethoven has to the air of "Yankee Doodle." Even the most critical editors of

Burns have fallen into the trap; while the writers of innumerable articles on the song in newspapers and magazines have all, with a unanimity which is positively staggering in the circumstances, declared that to William Shield, and to no other, is the tune to be ascribed.

Quite recently, in a book entitled "Stories of Famous Songs," the statement has been repeated in the most dogmatic way. "To come to the point at once," says this cocksure person, "the melody to which 'Auld Lang Syne' is now sung was beyond dispute composed by William Shield, who was born at Durham in 1748. The air is distinctly claimed as his own composition." Thus is musical history "made" in some quarters.

Shield neither composed the tune of "Auld Lang Syne," nor did he claim that he composed it. He incorporated it in the Overture of the opera "Rosina," produced at Covent Garden Theatre, London, in 1782. It had been in existence, essentially as we have it now, long before his time, or at all events before the time of "Rosina." It had been printed as a strathspey dance tune under the title of "The Miller's Daughter" in an Edinburgh collection of 1780. What Shield did was simply to take the existing air and work it into his overture as an air for the oboe, accompanied by bassoons, "to imitate the bagpipe."

* * *

You will find unconscious humour everywhere, if you make a point of looking for it. The London *Musical News*, under "Words for Music (copyright)", prints three stanzas entitled "Farewell to France," stating that "the following lines were written by Mary, Queen of Scots." In a head note we find the following: "Readers desiring permission to set words to music should write to the author, as below." This is all very well in theory, but Mary, Queen of Scots, is one of those bewildering historical characters whose present whereabouts it would be extremely difficult to trace!

* * *

We live in swift times. It is not long since Strauss out-Wagnered Wagner; it was still more recently that Strauss' audacious light was put out by Scriabine and Schönberg; and now these latter are completely outclassed as regards their modern tendencies by Stravinsky. The culmination of Stravinsky's art is found in his ballet, "Le Sacre du Printemps." I have not heard this work (luckily for my ears), but the *Musical Record* tells me all I want to know about it. "The main features of this work of Stravinsky," I read, "are a willful delight in the morbid,

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and a deliberate cultivation of discord to its strongest offensive power. In the second scene, gruesome skeleton heads of nameless creatures of the Ichthyosauria species appear in the gloomy middle ground, whilst principal themes are hurled forth on two trumpets proceeding in semi-tonic combination (or opposition) one to the other." It is all very clever, no doubt—diabolically clever—but it does not lie along the direct path of progress. Tastes must indeed be jaded, and people be *blase*, to need such strong stimulants to weaken them out of their lethargy.

* * *

In a closing paragraph, let me say a good word for my Edinburgh friend, Mr. Hamish Mackay, who, with a select company of fellow artists, begins an extensive concert tour in Canada by a recital in the Massey Hall, Toronto, early in October. Mr. Mackay (a pupil of Dr. Henschel) has a baritone voice of fine quality and serviceable range; and he has already proved his artistic worth by several notable appearances in the home country. He has exceptional gifts as an interpreter of Scottish songs, and to him is due the idea of *acting* certain of the old songs and ballads, as well as *singing* them. The Scoto-Canadians have, in short, a rare treat in store for them, and I hope they will see that Mr. Mackay does not lose financially by his spirited enterprise. I may add that our editor, Mr. Parkhurst, has heard him sing with highly commendatory opinions following, as I understand. Mr. Mackay's company, besides himself, consists of his wife (professionally, Miss Morlich Macleod); Miss Emily Buchanan (pupil of Xavier Scharwenka), solo pianist and accompanist. All the company will be in Celtic dress specially designd by William Hole, R.S.A.

J. Cuthbert Hadden

* *

The latest addition to the Faculty of The National Conservatory of Music of America, 126 West 79th St., New York City, is Madame Clementine de Vere, well known as a concert and opera singer on both continents. She was first introduced into the United States by Theodore Thomas and later by Anton Seidl whose judgment about her ability was promptly endorsed by press and public. Madame de Vere has sung at the Metropolitan Opera, New York, Covent Garden Opera in London, and was a member of the Paris Opera for two years. She was invited to sing by the Boston Symphony orchestra at the inauguration of the New Symphony Hall in Boston.

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MUSIC IN MONTREAL

MONTREAL, *September 28th, 1913.*

IT is only fitting that the real musical season of 1913-14 should open with a concert such as that which is to be given in the Arena on September 29th, by Madame Melba, the great Australian diva, and Edmund Burke, the Irish tenor.

The concert for which record bookings have already been entered will be but a happy memory by the time these lines appear in print, so that for the writer there is still the anticipation of a treat, which should be one of the features of Montreal's musical year.

The first real concerts of the season were given in the Arena on September 11th and 12th, by the splendid band of His Majesty's Irish Guards, fresh from their triumphs at the grand National Exhibition in Toronto. Montrealers cannot help envying the "Queen City" in being able to enjoy the band for two whole weeks, but then they are thankful that they at least have had an opportunity of hearing what is considered to be one of the best musical organizations in the British Army.

THE great Slezak, Dinh Gilly, Ricardo Martin, Edvina, Clement, and Lafitte, are but a few of the shining stars of the musical firmament who will be heard in Montreal during the coming local operatic season, which opens in His Majesty's Theatre with a gala performance of a work yet to be announced, the evening of Monday, November 17th.

Since the highest form of musical entertainment was made possible for Montrealers, never perhaps has public interest with regard to grand opera been so stirred by the announcements which Mr. Max Rabinoff, the manager of the National Opera of Canada has been making regarding his plans.

Mr. Rabinoff is starting out with the right motive for he says that his one aim in managing the local opera season will be to present a series of performances of such lofty standard that the cause of opera in Canada will be substantially bettered through being placed on broader and completer artistic lines.

As already announced the Montreal opera season of 1913-14 will extend over eight weeks. The subscription performances will be on Monday, Tuesday, Wednesday, Thursday and Friday evenings, and on Saturday afternoons, the last being for the convenience of out of town patrons for whom the management is endeavouring to arrange special musical services.

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There will be a symphony concert every Wednesday afternoon instead of on Saturday afternoons as in the past. Additional interest is evinced in the symphony concert announcements by reason of the fact that not only will the entire orchestra of the Opera Company be heard at them but several soloists of international reputation have been booked to appear. These special artists will include Mlle Anna Pavlowa and her Russian ballet, as well as renowned vocalists, pianists and violinists.

It is a matter of exceeding extreme satisfaction to Montreal opera patrons that Agide Jacchia has been re-engaged as conductor for the opera. With him will be associated Mr. Adolph Schmidt, conductor of the Royal Opera at Covent Garden, under the regime of the late Augustus Harris, and for the last ten years musical director for Sir Herbert Tree at His Majesty's Theatre in London. Another conductor of excellent record who has been engaged by Mr. Rabinoff is Mr. Alexander Savine. Mr. Savine has been leading conductor at the National Opera in Belgrade and is a protege of King Alexander of Servia. Two other newcomers into the ranks of local opera will be Mr. Oscar Spireson, formerly assistant conductor of the Boston Opera Company, and Mr. Michaelo Chercheria, formerly of the Teatro San Carlos, of Naples.

Mr. Ricardo Petrovitch, for twenty years régisseur in the leading opera houses of Russia and Italy, has been placed under contract for the whole season here and elsewhere of the National Opera Company.

The complete roster of artists so far engaged by Mr. Rabinoff for the Montreal and Toronto and Ottawa performances of opera include:—

Soprani: Mmes. Ada Casutto, Esther Ferrabini, Dora de Philippe, Marie Rappold, Helen Stanley, Louise Villani, Visiting; Louise Edvina, Jane Doria.

Mezzo soprani: Mmes. Maria Anitua, Rose Olitzka, Jeanne Gerville Reache, Visiting; Florence de Courcy, Lida St. Maur.

Tenori: Messrs. Giovanni Fermo, Giuseppe Gaudenzi, Alfredo Graziani, Mishaska Leon, Mario Scorti, Leo Slezak, Visiting; Edmond Clement, Leon Lafitte, Ricardo Martin.

Baritoni: MM. Rafaele de Ferran, Franco Multedo, Mario Marti, Bernardo Olshansky, Edward Rossali, Rodolfo Segura, Visiting; Dinh Gilly, William Hinshaw.

Bassi: MM. Pietor de Biasi, Natale Cervi, Albert Huberty, and Giovanni Martino.

The operas to be produced include "Samson and Delilah," "Louise," "Thais," "Herodiade," "La Navarraise," "Carmen," and "La Bohème," in French.

The Italian works will be "La Giacondo," "Otello," "Madame Butterfly," "Tosca," "Cavalleria Rusticana," "I Pagliacci," and "Il Segreto de Suzanna."

"Lohengrin" will be sung in German, and the ballets will include Weber's "Invitation to the Dance," "La Fille mal gardée," Lizst's "Preludes," Delibe's "Coppelia," and the "Seven Daughters of a King."

Antonio Pini Corsi, the great basso buffo, appears in "Il Maestro de Capella" for one performance at the Princess Theatre, on October 6.

H. P. F.

* *

THOSE CONSECUTIVE FIFTHS

Editor Musical Canada,

Sir,—In your September issue ("Passing Notes"), Mr. Cuthbert Hadden quotes Mr. Louis B. Prout to the effect that "it is the exception rather than the rule for fifths to produce a disagreable effect." He, himself, says: "I am amazed to see the most elaborate treatises on harmony coming out with the old traditional prohibition against the dreaded fifths. You will find them in the works of all the ultra-modern composers, and after all it is the composers who dictate the theoretical laws."

This assertion might pass without comment were it not that it might mislead the many theoretical students of your interesting paper. Harmony treatises are founded on the practice of the old masters, and the great masters in their most inspired efforts rarely used consecutive fifths and, speaking generally, their works were great in spite of, not because of, such an ugly progression. Moreover, the harmony student writes his first exercises for *voices*—a sure medium for intensifying the ugliness of the fifths and a justification of the theoretic rule which forbids their presence.

Surely Mr. Hadden must have had *instrumental* music in his mind when writing the paragraph to which I refer, but even there the "ultra moderns" in their purest examples (i.e. chamber music), usually show more discretion in the use of consecutives than a reader of Mr. Hadden's statement might be led to imagine.

Further, if the "ultra moderns" do delight in using what has been regarded hitherto as an ugly progression, it is no proof that the next generation will unanimously regard it as beautiful. No great master up to Brahms (and we are not in a position to say who will be immortal after him) used consecutive fifths with impunity in choral music, and it is still doubtful whether the works of those ultra moderns who delight in everything

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exceptional will live beyond their generation, for musicians have not yet come to believe that the hall marks of a masterpiece are an abnormal complexity and an absence of beauty.

That certain innovations of Monteverde, Gluck, Beethoven, and Wagner were held up to ridicule by the unprogressive musicians of their time is no proof that the cultivated ear will learn to love what it hates or that the theorist would be safe in founding the rules and recommendations of his treatise on the "ultra moderns."

Yours,

HERBERT SANDERS

* *

MELBA'S RETURN

MME. NELLIE MELBA comes to Massey Hall on October 7th. This will be the diva's first appearance in Toronto in three years, and her admirers in Toronto will be able to hear her in the full fruition of an artistry which has commanded the foremost of positions in the world of music for years. During the London season just closed, Mme. Melba celebrated the twenty-fifth anniversary of her first appearance in the world's metropolis. Singing before an audience of 10,000 people the glory of her voice delighted the immense audience in greater measure than ever before. The assisting artists for the local event will be Edmund Burke, the Canadian baritone who formerly resided in both Montreal and Toronto, Marcel Moyse, flautist, and Gabriel Lapierre, pianist.

Among the honours conferred on Mme. Melba during her English season was that of a Royal command performance in "La Boheme," in which she appeared with Caruso.

When Mme. Melba, in the flush of her first operatic triumphs in England, was invited by the late Queen Victoria to take part in a "command" performance at Windsor Castle, the young singer was greatly excited and extremely nervous; but she acquitted herself most creditably. Among other singers taking part in the gala performance, which was given in honor of the Shah of Persia, were Jean and Edouard de Reszke. In a letter to her sister, Mme. Melba wrote: "We all, of course, were rather nervous, but the Queen has such a gentle pleasant manner, she puts one quite at ease. Mendelssohn was right in describing her as a connoisseur of good music. The Empress Frederick, who was most kind and charming, said that one number from "The Meistersinger" made her long to hear the entire opera, then being given at Covent Garden." From the Queen, Mme. Melba received a beautiful jewelled souvenir of this performance.

PADEREWSKI COMING

AFTER an absence of four years, the great and only Paderewski is announced for a Toronto recital at Massey Hall on Friday evening, October 24th. According to all reports, he is now at the full development of his maturity.

Some time ago Paderewski wrote an article in which he gave most valuable advice to students of the piano. He insisted on the value of scales, saying that a student that was taking up music as a professional should give four hours daily to study; if as an amateur two hours, but in both cases the divisions of time devoted to practice should be not less than one hour.

"As technical studies," wrote Mr. Paderewski, "I recommend Czerny's Op. 740 and Clementi's "Gradus ad Parnassum," Tausig's edition. The Czerny is pure technique and the Clementi is extensive and brilliant. These together with some special finger exercises by the teacher, suited to the individual need of the pupil, will, for a considerale time, be quite sufficient in the way of purely technical studies. Afterwards the Wohltemperirte Klavier of Bach, indispensable in training the independence of the fingers and the tone, should be taken up, and in due course the studies of Chopin.

"It is only by playing the scales with strong accent, and the slower the better, that precision and independence of fingers are secured. First play the scale through, accenting the notes according to natural rhythm. Then, as in speech, let the accent fall upon the weak note instead of upon the strong one, and play the scale, accenting every second note; afterward place the accent upon every third note, and then upon every fourth.

"I advise first Mozart because it becomes with our modern nerves and excitement difficult to play with calm and simplicity. And these are the qualities that are required by Mozart. Second: I advise Mendelssohn whose "Songs without Words" are of such admirable use in acquiring a singing quality of tone. For brilliancy of technique, I should advise Weber, and for advanced pianists I recommend the playing of Moszkowski among modern composers."

* *

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CANADIAN MUSIC DEALERS

Association Formed to Protect Interests of Sheet and Book Music Retailers

A meeting was held on Labor Day, in Toronto, of sheet and book music retailers, with the view of forming an association to protect their interests.

Those present were: Thomas Anderson, Hamilton, Ont.; C. M. Passmore, Bell Piano & Music Co., Ltd., Toronto; C. A. Colton, Niagara Branch, Mason & Risch, Ltd., St. Catharines; A. Filiatreault, Montreal, Que.; W. H. McKechnie, of McKechnie Music Co., Ottawa, Ont.; F. H. Wray, of Wray's Music Store, Winnipeg; W. T. Darwen, Darwen Piano & Music Co., Brantford, Ont.; Wm. Clarkson, Clarkson & Cowan, Montreal, Que.

Mr. Wm. Clarkson, of Clarkson & Cowan, Montreal, was elected chairman, and Mr. F. H. Wray, of Winnipeg, secretary *pro tem.*

It was promptly decided, with very little discussion, that the pitiable state into which the sheet and book music has fallen demanded immediate action, particularly in view of the statement that has been authoritatively made that of all the mail order sheet and book music business done in Canada, LESS THAN TWENTY PER CENT. is handled by the Canadian dealers. It was also stated that one Philadelphia publishing house constantly employs thirty-five people to do nothing but look after Canadian mail orders, practically all of which were from teachers, convents, schools, and private individuals who could buy at the same discounts as dealers who have stores to maintain.

The copyright question, of course, came in for a large share of discussion, and evoked some caustic remarks in regard to the alleged anamolous position that Canada is placed in by the copyright laws under which it is claimed are in effect.

It was decided to enlist the co-operation of the publishers and wholesalers in securing reliable lists of copyrights so that infringements could be prevented without destroying the retailers' business. In this connection the wholesale importation of reprint books and sheet music, that according to the claims of the publishers are illegal, by private individuals, occupied a considerable portion of the attention of the meeting.

The disposal of the stock on hand claimed to be infringements was another topic of mutual interest, and the concensus of opinion seemed to be that it was unfair to ask dealers to destroy thousands of dollars worth of music that had been bought in good faith.

It was decided to form an organization, under

the name and style of "Canadian Music Dealers Association," and the following officers were elected:

President—Thomas Anderson, Hamilton, Ont.

1st Vice-President—Wm. Clarkson, Montreal, Que.

2nd Vice-President—F. H. Wray, Winnipeg, Man.

Treasurer—W. H. McKechnie, Ottawa, Ont.

Secretary—C. M. Passmore, 146 Yonge Street, Toronto.

Assistant Secretary—A. Filiatreault, Montreal, Que.

The executive committee is to consist of the above named officers, with power to add to their numbers. A committee was appointed to prepare a draft of by-laws to be submitted to the next general meeting.

The membership fee has been placed at $5.00 per year, and an active campaign is to be inaugurated to enlist a strong membership. Sheet music retailers, whether they have been communicated with or not, are asked to forward their membership fee to the secretary, who will issue receipt for same.

Following the meeting on Monday, a meeting of the executive was held in the office of the *Canadian Music Trades Journal* on Tuesday morning, September 2nd, to discuss further details and perfect plans for organization.

* *

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Editor MUSICAL CANADA.

Sir:—Can any of your readers suggest a suitable instrument for use at a choir practise?

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Does any one know of a small, easily movable chapel organ, with the right kind of tone, and not too expensive?

I have not met with one yet and would like to.

If you could get the views of organists and choirmasters, they would be of much interest.

Yours faithfully,

J. BOTTOMLEY.

STRATFORD, *September 16, 1913.*

* *

MISS META JEWEL, who for the past year has been a member of the Bloor Street Baptist Church Choir and a pupil of Mr. M. M. Stevenson, Toronto Conservatory of Music, has been appointed soprano soloist of Victoria Presbyterian Church (Mr. Donald C. MacGregor, choirmaster).

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TORONTO CONSERVATORY OF MUSIC

THE month of September at this institution was exceptionally busy and promising, with very large registrations in all departments and immense enthusiasm and activity prevailing among teachers and students alike. The musical director is now settled in his permanent and handsomely decorated quarters, and from every indication Dr. Vogt is taking up his manifold and important duties with characteristic zeal and ready management of affairs. Many new names are upon the faculty list, including those of Mr. Healey Willan, F.R.C.O., organist and choirmaster of St. Paul's Anglican Church, Bloor Street, Mr. Viggo Kihl, pianist, and Mr. Otto James, organist of the Church of the Redeemer. Mr. Paul Wells, a pianist with splendid testimonials from Berlin, Germany, is perhaps the latest addition to the piano staff, who announces a recital on October 15th. Mr. Healey Willan inaugurated an excellent series of lectures Wednesday morning in the Music Hall, at 11.30, when he was ably assisted at the piano by Mr. Viggo Kihl, the eminent pianist, both gentlemen scoring marked success and delighting a large and appreciative audience. Miss Ethel Shepherd of the vocal staff is giving a recital with her gifted pupil Mrs. Dennison Dana, in New York, during the present month. The Music Hall is again in commission with the rehearsals of the Mendelssohn Choir and the National Chorus, while recitals by members of the staff and senior students will shortly announced to take place in this now historic hall. The Residence, presided over by Miss L. A. Wilson, is being largely patronized and is a notable feature of Conservatory life, while the School of Expression, under Dr. F. H. Kirkpatrick's able tutelage, is attracting even more than the customary number of talented and ambitious students. Attention is directed to the various primary branches established by the Conservatory in the best suburban districts of Toronto, such as Rosedale, Deer Park, Ossington Avenue, and Washington Avenue.

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AT THE CAPITAL

OTTAWA, *September 20th, 1913.*

MR. W. H. MCKECHNIE, of the McKechnie Music Co., has entered the field of concert managers, and announces the Gilmore Course of four musical evenings in the Russell Theatre. The course comprises, Edward Lankow, bass, October 9th; Robert Pollak, Hungarian violinist, October 23rd; Arthur Friedheim, pianist, November 13th; Majestic Grand Opera, November 27th. The prices are well within the reach of all and the series will no doubt receive the support it deserves. All praise is due Mr. McKechnie for giving Ottawans the pleasure of hearing these artists as it is no little undertaking to introduce artists to the Ottawa public.

On Sunday evening, September 7th, Mr. Arthur gave his one hundred and seventieth organ recital in Christ Church Cathedral, his opening recital for the winter of 1913-14, with the following programme:

Fanfare . . .	*J. C. Bridge*
Melody in E . .	*Rachmaninoff*
Romance	*Wheeldon*
Offertoire in E flat . .	*Batiste*
Serenade	*F. Smith*
Grande Choeur . .	*L. Henniker*

For the past six years Mr. Dorey has given a series of organ recitals which have been well attended, the public fully appreciating the privilege of hearing the best writers of organ music interpreted by a master of the instrument.

The leading music publishers like Ditsons, Schirmers, Stainer and Bell (London), are continuing to publish the works of Dr. Herbert Sanders, of Ottawa. Among others about to be published are the following:

"Ye Little Birds," part song for two female voices; anthem, "The Holy Ghost, which is the Comforter," for tenor solo and chorus; anthem, "Saviour Breathe an Evening Blessing;" anthem, "Arise, Shine," for bass solo and chorus (Xmas anthem); Xmas anthem, "O Little Town of Bethlehem," for soprano solo and chorus; "I Heard a Great Voice," baritone solo and chorus (for Easter); "The Sea Hath Its Pearls," part song for two female voices; "The Madonna of the Entry" (words from the Treasury of Canadian verse") (a Xmas song); and a part song for four ladies' voices: "Gather Ye Rosebuds." The latter Dr. Sanders has dedicated to the Mendelssohn Choir of Toronto, and in accepting the dedication, Dr. Vogt said: "I wish to congratulate you on your skilful

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scoring as shown in 'Gather Ye Rosebuds,' as well as on the musical worth of the composition. It should prove a valuable addition to the repertory of music for women's voices and I trust it will meet with the success it so richly deserves."

Miss Morlich MacLeod, a pupil of Sir Herbert Tree, assisted by Mr. Hamish MacKay, a pupil of Dr. Henschel, will be heard in Ottawa shortly. These artists are said to have an entirely new method of presenting the beautiful old ballads of Scotland, and their visit is anticipated by the lovers of Scotch music, whose name here is legion.

Mr. J. Edgar Birch, at the urgent request of a number of the former members, has decided to revive the Comic Opera Society, which in former years has given so much pleasure, and such estimable performances. Mr. Birch is always successful in choral works, and with the splendid support he will have from his already established choral society and others an ideal presentation of "Iolanthe" may be expected during the holidays.

Mr. J. W. Bearder, recently appointed organist of All Saints' Church in this city has already entered upon his duties. He is already giving every evidence that he will be as successful and popular here as he was in Sherbrooke. A brilliant musician and one whose talents are sure to find ample scope and recognition in Ottawa, Mr. Bearder has held many important positions, amongst them, Queensbury Parish Church, York, England, the home of the famous Black Dike Band, the present personnel of which is practically made up of Mr. Bearder's old choir boys.

A. F. Adams, who has taken over the business of the Wolfsohn Musical Bureau of New York, visited Ottawa a few days ago for the purpose of arranging a series of four concerts: Josef Hoffman, pianist, December 3rd; Alma Gluck, soprano, January 27th; Schuman Heink, February 11th, and Mischa Elman, March 4th. Mr. Adams' visit to Canada is indicative of the importance of Canada as a field in which American impressarios may exploit their artists. It is much to be desired that the artists mentioned may be heard once, but it is doubtful, as that everlasting disgrace and ever present want of a proper music hall may prevent. Outside of the Russell Theatre, whose bookings in comic opera, and the drama, take nearly all their time, there is but one entertainment hall, and its seating capacity is not up-to-date and it will only hold five hundred. While such a state of affairs exists Ottawa will continue as it has for sometime past, receive only an occasional visit from musical stars.

L. W. H.

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TORONTO COLLEGE OF MUSIC

THE twenty-sixth season of the Toronto College of Music opened on Tuesday, September 2nd, and judging by the large number of pupils who have registered, the College will have a most prosperous year to add to its history. With Dr. Torrington at its head as Musical Director, who is so well known throughout the continent as one who stands for the best in music, and having associated with him a large staff of teachers in each department whose aim is to give a thorough musical education founded on the principles of the great masters, it is not to be wondered at that this institution attracts students from all parts of the Dominion who desire to receive a thorough training. From the Kindergarten Department, under the direction of Miss Hulda Westman, to the Post-Graduate course, one object is sought—that the graduates may be able to take a place among the best musicians of the day, and as teachers may be enabled to impart musical training on the same lines as that laid down by the College. That many throughout the Dominion are seeking to receive this is evidenced by the large number who take the College examinations each year in the centres extending from Stanstead, Que., to Victoria, B.C., and who are working on the lines set forth in the College syllabus. A copy of the Calendar and Syllabus will be sent to any address upon application. The annual concert which will be held in Massey Hall the latter part of October will as usual draw a large audience when all lovers of good music and those interested in the work of the College will be present to witness the excellent work done by this institution.

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MUSIC IN WINNIPEG

WINNIPEG, *September 18th, 1913.*

MUSICIANS' MEMORIAL DAY in this city was inaugurated by the Musicians' Association on Sunday, August 31st. A monster procession of nearly two hundred instrumentalists paraded through the principal streets, which were lined by thousands of people.

The following bands took part: The Winnipeg City Band, bands of the Ninetieth Rifles, the Cameron Regiment, the Grenadiers, and Light Infantry, with half a dozen civilian bands in cooperation. After placing wreaths upon the graves of musicians who had gone to their eternal rest, the bands marched back to the big Convention Hall, where a short service of prayers and hymns prefaced an able address on music by the Rev. Dr. Bland, in which he alluded in sarcastic terms to the prevailing taste for low class compositions.

Mr. F. A. Tallman, president of the local musician union, remarked that the International Association had condemned in unmeasured terms the kind of music alluded to by Dr. Bland, as for the Winnipeg Union, it would take good care in future to "cut it out."

The combined bands played in the Convention Hall under the conductorship of Ralson Endicott, leader of the Province orchestra.

The veteran baritone, Fred Warrington, is still singing with much of his old time vigour, his services being in great demand at big public banquets and other similar affairs. Another well-known entertainer is Fred. Wray, a worthy confrere in his humorous line to Mr. Warrington.

Brabazon Lowther, who divides his time between London and Winnipeg, will remain here all winter, returning to the great English metropolis in the spring of 1914. He has been giving a series of concerts in the Pacific coast cities from San Francisco to San Diego and Los Angeles with successful results.

Mr. Lowther has announced two local recitals to be given in Trinity Hall, the first on September 25th, and the second on October 9th. He will have the potential assistance of Ernest Nixon Kitchen as solo pianist and accompanist.

The local impresario firm of McKenna and Metzler have formulated their list of artists for the ensuing season, commencing with a joint recital to be given on October 21st, by Alice Neilsen, the popular soprano, and Mme. Yolande Mero, a noted Hungarian pianist. This will be Miss Nielsen's third appearance in this city.

When will Fritz Kreisler appear in Winnipeg? has been frequently asked. McKenna and Metzler say that they have positively secured him for a single recital in the late fall, and as he is an artist of international renown, he is sure of a capacity audience.

Near to Christmastime, Mme. Frances Alda, a leading soprano with the Metropolitan Opera Company, New York, will make her *debut* to a Winnipeg audience, in conjunction with Frank La-Forge, a 'cellist of renown.

Towards the end of the season, if Mary Garden does not change her mind during the interval, a visit from this wonderful artist may be expected.

Evan Williams, the noted Welsh-American tenor, has also been booked by this enterprising firm, and will probably sing here sometime in November. With him is a young girl violinist, Marie Caslova, who has been engaged for an American tour with Walter Damrosch and his orchestra.

The Minneapolis Symphony Orchestra will again furnish the orchestral music to the annual three days great Western Canada Festival, to be held in the Walker Theatre about the middle of April 1914.

It is understood that "The Messiah" will

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be presented early in the New Year by the Winnipeg Oratorio Society.

Miss Helen Prestwich, a popular mezzo-soprano, and her sister Mabel, an accomplished pianist, have resumed teaching.

The Royal Templars of Temperance will revive competitive contests in singing and elocution this season, the first contest for silver medal is taking place to night, September 18th, at the Oddfellow Temple.

Alexander Savine, late solo tenor, and vocal teacher in this city, and trainer of a renowned opera class with more than a local reputation, is busily engaged in coaching the members of the newly formed Canadian Opera Company, with headquarters in Montreal.

Fraulein Greta Siepmann, the Berlin operatic vocalist, announces a recital to be given in Trinity Hall about the middle of October.

Erik von Mhyr, a capable teacher of the violin, and an admirable soloist and all round musician, has been appointed director of the music at the new Fort Garry hotel on Broadway, a palatial structure, one of the finest in Canada, now nearing completion.

The pupils of Mlle Gabrielle Mollot, at the Columbian Conservatory of Music, show the results of her training in after life. She herself

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had the advantage of studying in Paris under Isadore Phillipe, and Moskowski.

It will be seen from the foregoing review that Winnipeg is entering upon a very busy musical season, and it is even more active as regards dramatic attractions.

CHAS. H. WHEELER

* *

TORONTO SYMPHONY ORCHESTRA

AN announcement is issued by the Toronto Symphony Orchestra in connection with their eighth season, which commences on October 30th next, with Mr. Fritz Kreisler, due to appear as soloist. It has been decided to increase the number of concerts to eight, and with such famous artists as Madame Teresa Carreno, Miseha Elman, Josef Hofmann, Madame Schumann-Heink and Carl Flesch billed to appear as soloists, no one should miss hearing these concerts. It is anticipated that there will be a rush for season tickets, and it is therefore necessary that all those wishing to obtain them should make early application. In view of the great advance made by the orchestra during the last few years, Mr. Welsman (the orchestra's capable conductor) feels that he is justified in giving two concerts at which the orchestra will provide the whole of the entertainment. This was done at the last concert of the 1912-13 season, given in March last, and it is felt that the great success of this concert warrants the continuance of this feature of the work. The subscription list closes on October 15th next, and all information can be obtained from the offices of the orchestra at 195 Yonge Street.

* *

THE ORGAN IN MOVING PICTURE THEATRES

"IF it were not for the organ in this theatre, I would not come here at all." This remark was passed by a lady sitting in front of me at the Dominion Theatre, Vancouver, B.C.

Sad to relate this view is not held by the majority of people. The organ has been looked upon for such a vast time as solely part of the church that its innovation into the picture houses has caused no little condemnation and praise. Whether it will stay, is a question that only the owners of these houses themselves can decide.

It is their fault that the organ does not remain a fixture. The trouble is not the organ but the organists.

Magnificent instruments are built in theatres, and poor organists are put to play them. Again—comes the question of adaptability. The high class and clever church organist has to undergo a complete change of procedure when playing in a theatre. The cleverest organist—unless he is familiar with the work of the theatre—is a failure.

The theatre organist must get out of his church methods. He must be a clever improviser, he must be able to adapt popular music (piano) to his instrument. He must be able to arrange his programme to fit his pictures, written music here, improvisation there, all welded together in such a way that it does not conflict with the following of the picture by the audience. This article is the direct result of hearing two magnificent picture organists in Vancouver, B.C. Myself hailing from Toronto, but on a visit to the West, I was fortunate enough in being able to hear what are considered the finest picture organists in Seattle and Vancouver. I visited the Clemmer Theatre in Seattle, and heard their organist—his name I have forgotten. From there I came to Vancouver, and being there for two weeks, I went and heard Mr. Geo. Walsh, of the Dominion Theatre, and Mr. Percy Burraston, of the Kinemacolor Theatre.

I am afraid that we in Toronto have overlooked this feature of picture organists, and will have to take off our hats to our brothers in Vancouver in having what I consider the finest picture organists obtainable. 'Twould be impossible to

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describe the work of these two artists; they can only be heard to be appreciated. Sufficient to say that they are at the height of their profession and examples of what first class picture organists should be. The picture theatre is an established institution, and altho' I have the greatest regard for a musical city like Toronto, I emphatically declare that two such picture organists as the two in Vancouver could not be found in Toronto theatres.

I apologise if I have taken up valuable space, but being an amateur musician, a lover of good picture theatres, and last but not least, a constant subscriber to your magazine, I, for various reasons, offer these remarks.

Yours, etc.,

"MUSICIAN."

* *

MISS RHEA BEATTY, of Kenora, who is studying organ with Mr. F. A. Oliver at the Toronto Conservatory of Music, has been appointed organist of the Christian Church at Newmarket.

SENOR PAUL MORENZO

PAUL MORENZO

SENOR PAUL MORENZO, the young Spanish tenor, who made a successful entrée here as one of the stars of the Arena festival, has decided to make Toronto his home, having come to the conclusion that this city ranks next to Boston and New York as a musical centre.

Senor Morenzo has had a varied experience. Although as a child he shewed a pronounced musical inclination, his relatives destined him for a doctor, and he studied medicine for four years at the University of Berlin. But musical people soon found out that he had a voice and great musical talent, and he bade farewell to the dissecting room. He went to Berlin again, this time to the hands of Dippert, the master of Ernest Kraus. Dippert imbued him with love of German ballads, which are now one of Morenzo's specialities. He next gained his first concert experience at Rome and Monte Carlo; then he headed for Paris. Under Felicies and Ruhlman, chef d'orchestre at the Opera Comique, he perfected himself in French roles, became associated with the Opera Comique and various large operatic ventures. Finally American impressarios discovered him, and he came to New York. Senor Morenzo is an exponent of the Italian method; ideals of the "Bel Canto" are his musical gospel.

Senor Morenzo has appeared successfully in the big cities of Europe and the United States, both in opera and concert work, with many of the leading song birds of the day, including Mary Garden, Sembrich, Fremstad, Gadski, Blauvelt, and Treville. He has also found time to devote part of his career to teaching others to develop their talent. In Paris and New York he has maintained studios and coached aspirants for the opera comique and the Metropolitan Opera. His wide stage experience has eminently assisted his success as a teacher, and he has been engaged in the Hamburg Conservatory of Music to teach exclusively at the institution.

* *

AFTER a four months stay in England, France and Italy, Miss Beatrice La Palme has just returned home. She will devote herself mainly this season to concert work in the United States, but may appear in Toronto.

* *

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NEW ANTHEMS BY CANADIAN COMPOSERS

"New Every Morning is the Love," Edward W. Miller; "The Homeland," W. F. Pickard; "Sweet Hour of Prayer," E. R. Bowles; "Father, Lead me by Thy Hand," E. R. Bowles; "The Lord doth build up Jerusalem," Charles E. Wheeler; "O Love that will not let me go," Walter D. Shanks; "From Ocean unto Ocean," Geo. Ross; "Soldiers of Christ, Arise," Edward W. Miller; "Daylight is fading," C. M. Passmore; "Ere another Sabbath close," E. R. Bowles; "Fierce was the wild billow," F. M. Howard; "Far from My Heavenly Home," Dr. A. Ham; "The King of Love My Shepherd is," John Adamson.

These anthems are of moderate difficulty, singable and effective, and would form a very useful addition to the repertoire of any choir. Samples will be sent by the publishers, The Anglo-Canadian Music Publishers Association, 144 Victoria Street, Toronto, to any choir leader.

* * *

RUTHVEN MCDONALD, the Toronto baritone, has returned to the city and resumed his work in Ontario after an absence of twelve weeks in the western States. The *Journal-Tribune* of Williamsburg, Iowa, says: "A singer who will please a Williamsburg audience is a real singer, and Mr. McDonald more than pleased the audience. He has a wondrously sweet voice, and the man sings like one who experiences a personal pleasure in the performance. His selections, too, were such as stole right into the hearts of his hearers and mellowed them with their divine influence."

PERSONALIA

MR. FRANCIS COOMBS, the well-known teacher of singing, and organist and choirmaster of St. Alban's Cathedral, has joined the vocal faculty of the Toronto Conservatory of Music. At a date soon to be announced, a recital illustrating the results of Mr. Coombs' teaching will be given by several of his advanced pupils in the music hall of the Conservatory.

* * *

MISS CONSTANCE MARTIN, pianist, has joined the staff of the Toronto Conservatory of Music.

* * *

MR. NEIL, the celebrated Scottish tenor, is now booking for season 1913-14. Among the bigger engagements he has already accepted are the Sons of Scotland concert, Massey Hall, Boston Caledonian Society, etc. Mr. Neil will, this season, take up the teaching of Scottish song. And as he has had a long experience, he should be able to give pointers to young aspirants in that class of song.

* * *

MR. FRANK E. BLACHFORD has returned to the city, and resumed his violin classes at the Conservatory. The Toronto String Quartette is hard at work again, and promises more interesting concerts than ever for this season.

* * *

MISS IVY PEBODY, who has been spending the summer months in the Rockies, returned to Toronto at the end of September.

* * *

MR. W. J. MCNALLY has returned to the city, and will be at the Conservatory of Music.

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Mr. Arthur Blight has resumed his classes, at his studio, Nordheimer Building, 15 King Street East.

* * *

Mr. W. O. Forsyth has returned to the city from Leggatt's Point, Little Metis, where he has been spending several weeks. He will be at his studio, Nordheimer's, 15 King Street East, daily for the reception of students.

* * *

Mr. G. D. Atkinson has resumed his classes at the Toronto Conservatory of Music, after a two months' sojourn in the Lake of Bays district. During the summer, his pupil and assistant organist, Mr. Frank A. Lewis, occupied the organ at Sherbourne Street Methodist Church.

* * *

Miss Hope Kammerer, a graduate of the Toronto Conservatory of Music, under Mr. McNally's tuition, has been appointed to the staff of Bishop Bethune College.

* * *

Mr. Walter Howe, who supported Mrs. Patrick Campbell during her second visit here, and afterwards distinguished himself in conjunction with Margaret Anglin and the late Richard Mansfield, has been appointed dramatic instructor and teacher of elocution at the Canadian Academy of Music.

* * *

Dr. Edward Broome has returned from England. He is busy hearing new voices for membership in the Ontario Society.

* * *

Mr. John Adamson, the well-known church music composer, has recently been added to the vocal and theoretical department of the Canadian Academy of Music. Mr. Adamson, who has published over one hundred compositions, including songs, organ pieces, anthems and part-songs, has contributed much to Canadian and American church repertoire.

Mr. A. L. Yule, who has been organist and choirmaster of Division Street Presbyterian Church, Owen Sound, has left for England on a year's leave of absence, in order to continue his work in voice and organ at London.

* * *

Miss Hulda Westman, Kindergarten Directress at the Toronto College of Music, has returned from England, and resumed her teaching at the College on Pembroke Street.

* * *

Miss Helen Wilson, who has been studying piano in Germany for the past two years, has returned to Toronto, and has been appointed to the staff of the Conservatory of Music.

* * *

Miss Grace Smith, the brilliant young solo pianist, has returned from her English trip. She will give a piano recital during the first week of November, which will be her first public appearance of the season.

* * *

Miss Eugenie Quehen has returned from Europe to resume her teaching at St. Margaret's College and the Toronto Conservatory of Music.

* * *

Miss Marie C. Strong, one of Toronto's most successful vocal teachers, has again returned to the city after a very enjoyable holiday spent at St. Hyacinthe, in the Province of Quebec. Miss Strong has reopened her studio at Nordheimer's, 15 King Street East.

* * *

Mr. Roy Pipher, a pupil of Mr. Russell G. McLean, has been very successful as baritone soloist in an important church in Detroit, Mich.

* * *

Miss Jean Mitchell Hunter, who has been fulfilling a four months' engagement in the West, has returned to Toronto and will resume her classes in violin playing immediately.

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Miss Elizabeth L. Walker, formerly a successful vocal teacher of London, has returned to Canada, after spending several years abroad studying in Berlin and Paris. Her many friends will be pleased to learn that she intends residing in Toronto, having connected herself with the vocal department of the Conservatory of Music.

* *

Joseph Williams, Ltd., London, present an Irish song, entitled: "In the Valley by the Sea," by a gentleman bearing a typical Irish name, to wit, Fagan O'Brien. No one who has a penchant for Irish songs will be disappointed with this one; it is as full flavored and typically Irish as is the composer's name. It goes without saying, that the melody is good and sweetly flowing.

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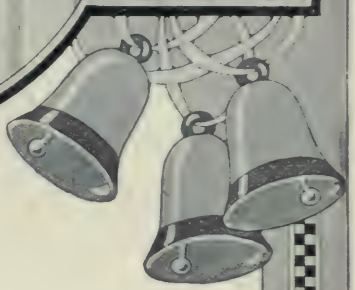

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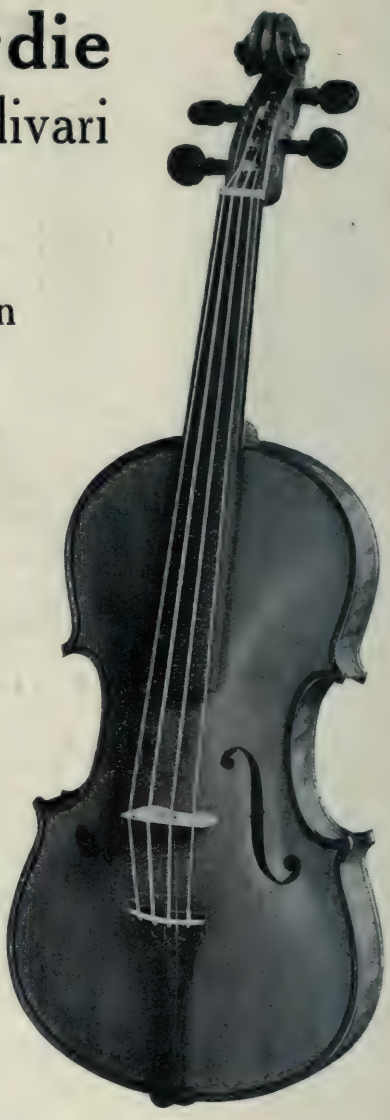

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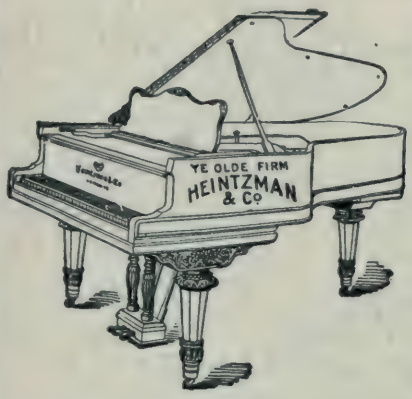

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STANLEY ADAMS

ONE of the most important of recent accessions to the ranks of Toronto's musicians is Mr. Stanley Adams, who has accepted a position on the faculty of the Canadian Academy of Music. Mr. Adams has had a large experience as a singer in opera and concert, and as an actor in drama and comedy. His histrionic and vocal ability were brilliantly revealed in the production of "The Yeoman of the Guard" last April, at the Royal Alexandra Theatre, when he won a great triumph by his versatile impersonation of *Jack Point*.

As singer, Mr. Adams has had a splendid training, having studied with Signor Sabbatini, of Milan; Signor Lorenzo Valenti, late of Milan, now of London, England; Monsieur and Madame Simon of the Delle Sedie School in Paris, and also with Signor Otta Morando, who is now teaching so successfully in Toronto for the Canadian Academy, and upon whose advice the Academy brought Mr. Adams to Canada.

Mr. Adams was born in London, England, but he lived in Italy for some time and gained a good knowledge of the language, manners, and customs of the country, and of Italian music and methods of singing.

Mr. Adams has sung in nearly all the principal London and Provincial concert halls, with the Beecham and Devonshire Park Eastbourne Orchestras, has toured over the Continent with distinguished artists, and has had the honour and privilege of having sung before the present king and queen, and of having been presented to and personally thanked by their majesties.

Our front cover page carries an excellent protrait of Mr. Adams.

* *

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PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

THE great Caruso, back in London, has been unburdening himself of some yarns to newspapermen. To begin with, he protests that he was far happier when earning ten francs a day than he is now with an income of anything between £30,000 or £60,000 a year. 'Tis always so! as Pope says: "Man never is, but always to be blest." Still, it must be very comforting to Caruso to get £500 for each appearance at Covent Garden. These high figures enable him to do a good many enviable things.

Mario, another of the great Italian tenors, would ask a waiter to bring him a cigar, hand over a sovereign, and tell the waiter to "keep the change." They enjoy doing things in a lordly way, these lights of the operatic firmament. And here is Caruso's story, *a propos:* He is very fond of peaches, it seems; and once when he was singing at the Royal Opera House in Berlin, he ordered a waiter in one of the restaurants to bring him a couple of peaches. When the bill for them came, the tenor was amazed to find that they were charged at thirty marks. He told the waiter (of course, he did!) that the price was ridiculous for two peaches. "Are they scarce in this part of the world?" asked Caruso. "Oh no," replied the waiter; "but, Signor, great tenors are!" Caruso paid the bill—so he says. I should like to see it. I have had some experience of hotel extortions, but—thirty marks for a couple of peaches? No; that trips me up completely.

Caruso considers his profession a precarious one, and no doubt it is, in a way. Patti used to insure her voice for a fabulous sum; and I am told that Kubelik runs a permament insurance on his hands. Caruso says that his profession needs an exceptionally good voice, a robust constitution, and incessant study. He always declines to waste himself in talk, wishing to reserve his voice for professional purposes. "I dislike talk because my voice is valuable and costs lots of money," he says. "I can't waste it, and much talk makes me nervous." Curious to think of Caruso being nervous! And yet, here are his words: "I sigh for the days when I was less famous, for I am fearfully nervous when I am about to appear on the stage. For seven years I have sung with the nerves. This my doctor tells me, and know it is so. Since I became a recognized artist, I have become excessively nervous. Every time I sing, and when I have finished, I am almost in collapse." In that case Caruso obviously earns and deserves his high pay.

It is a good many years ago now since I pleaded in a London musical journal for more variety in the programmes of recital pianists. Now I find a German author enlarging on the same subject, in a book just translated into English. Knowledge of Bach, Handel, and Mozart does not, says the writer, imply a knowledge of eighteenth century music; and he suggests that Couperin, Rameau, Kuhnan, and other composers should find a place in recital programmes. I am not at one with him here,—for the pianoforte does not give a true idea of the greater part of the works of the composers mentioned. If these works are to be played, the harpsichord must be used. They are written with special effects peculiar to that instrument.

Still the fact remains, and I repeat it with emphasis, that recital pianists move too much in a sort of traditional groove. I was reading an intimate article about Busoni the other day. When this eminent pianist was still a young man, in Berlin, instead of putting in his programmes the "sure winners," he would select quite unknown things, if he believed them to be intrinsically good. Musical Berlin shook its wise head when it found in his programmes the compositions of living musicians which had not previously been heard in public. "Nobody will pay to hear such concerts," was the concensus of opinion. "He does not expect the concerts to pay," said one of Busoni's friends. "Who, then, will make up the deficit?" "He will." And Busoni did.

We want more Busonis in this connection. As things are, one would think that piano literature was as limited as that of the clarinet or the trombone. When, for example, do we hear pure Bach at a recital—one of the splendid Suites or Toccatas, or some of the "Forty-Eight?" All we hear consists, in ninety-nine cases out of a hundred, of a painful derangement of an organ fugue by Liszt or Tausig, or the Chromatic Fantasia. And Beethoven? Why are we not given something else besides the C sharp minor, the "Waldstein," the "Appassionata"? Why not the late A major or E major, or some other one of an early period; or some of the Variations besides the set of thirty-two, or the superb and absolutely unplayed bagatelles?

Even as regards Chopin, the great mainstay of most recitalists, the selection is, on the whole, strangely limited. Some of Chopin's finest works, like the F minor Ballade, the Polonaise-Fantaisie, the B minor Sonata, the great Mazurkas, are very seldom heard; while the first and third Ballades, the stock Waltzes, Impromptus and Nocturnes turn up continually. The case of Schumann is quite as bad. The "Carneval"

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and the "Fantasiestucke" we have always with us, but how seldom do we hear the last Novelette, the Intermezzi, the "Davidsbundler," the Humoreske, or the F minor Sonata, with its incomparable slow movement?

Schubert, outside the "Wanderer" Fantasia, seems unknown, and the wonderful beauties hidden in the sonatas and smaller pieces are hardly ever brought to light; while Brahms is only known by a very few things, and the magnificent sonatas and many more works of the very first rank might as well be non-existent. The fact of the matter is that recitalists are very much like a flock of sheep on this question: they all play the same things, without ever taking into account the existence of equally fine but less-played works.

J. Cuthbert Hadden

* *

MELBA'S RETURN

The immensely popular Australian soprano, Mme. Melba, after an absence of four years, returned in recital at Massey Hall, October 7th, and was greeted by an audience of over three thousand people, two hundred and eighty-seven seats on the platform having to be utilized for the occasion. Mme. Melba has evidently held her own in the favour of Toronto music-lovers, as she was recalled eighteen times during the evening, including numerous encores. Her great number in the *coloratura* style was the "Mad Scene from 'Lucia.'" She once more dazzled her hearers by the facile flexibility of her florid work, and the polished finish of her embellishments, *staccati*, and *roulades*. In the *cadenza* she rivalled the flute in technique, although the *obbligato* was played by that accomplished artist, Marcel Moyse. Her beautiful phrasing was again conspicuous in the strict melody phrases of the aria. Time is dealing gently with her voice, the only falling off being a slight thinning of tone in the middle register. Mme. Melba as her second programme number gave the aria "Depuis le Jour," from Charpentier's "Louise," which lacked somewhat in its dramatic appeal. But one had a very suave, finished illustration of vocalization. Among the acclaimed encores she gave were Tosti's "Good-bye," which admirably suited the *tessitura* of her voice, and "Coming Thro' the Rye," which, it almost goes without saying, was a treat to the majority of the audience, in its naivete of style and melody. Mr. Edmund Burke, the Canadian baritone, made a most favourable impression. He has a good voice of a carrying quality that filled the large auditorium, heard at its best perhaps in sustained

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melody, although in such broken passages as in Moussorgsky's "Mephistopheles' Song" he was most effective. He was the recipient of several recalls, and in response gave as many encore numbers. The piano accompaniments were played by Mr. Gabriel Lapierre, a sympathetic and non-obtrusive exponent of the art, one who effaced his individuality in faithful support of the soloists.

Manager Withrow has arranged for Mme. Melba to fill a return engagement at Massey Hall on November 11th, in association with Jan Kubelik, the famous violinist. Edmund Burke, Marcel Moyse and Gabriel Lapierre will also be in the company.

* *

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SCOTTISH SONG DRAMA

THE entertainment given in Massey Hall on October 15th by Mr. Hamish McKay and Miss Morlich Macleod, entitled "Scottish Song Drama," was received with great interest by a large and fashionable audience. To give old Scottish songs with the accompaniment of dramatic action and in ancient costume is quite a new departure from the conventional routine of concerts. The recital, however, was not confined to Scottish song-drama, inasmuch as the programme was contributed to by Miss Emily Buchanan, solo violinist, and Miss Jean Buchanan, solo pianist. The audience were evidently favourably impressed, and recognized the efforts of the artists by repeated recalls. Both Miss Macleod and Mr. Mackay have marked dramatic talent, and their presentation of their song-dramas goes far beyond the mere singing of the music. This was especially noteworthy in Charles Macpherson's arrangement of "Lord Ronald," which had much pathos in the narration, as also in Miss Macleod's dramatic solo, "The Four Maries," as arranged by Hallam Sanderson, which the singer interpreted with touching feeling that was never strained. Miss Macleod, who has a pleasing soprano of light timbre, adds to her success by a bright, engaging

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personality. Mr. Mackay, who has a baritone voice that has substance and carrying power and good quality, won his greatest successes in his humourous solos, of which may be mentioned "The Wee Cooper's Fife," the "Pipers of Dundee" (as an encore), "Johnny Cope," "The Twa Corbies" and "Willie's Gane Tae Melville Castle." Miss Emily Buchanan proved to be a solo violinist with a pure and dignified style, a fine singing tone and just intonation. Her rendering of her initial number, the Romance of D'Ambrosio, and of its encore, Saint-Saens' "Le Cygne," was admirable in these respects. Miss Emily Buchanan plays on an Andrew Guarnerius violin, purchased for her ten years ago by her father at a cost of £560, and highly commended by the late Dr. Joachim and Carl Haler. Miss Jean Buchanan showed herself to be a splendid accompanist and a piano soloist of fluent technique and exceptional judgment in interpretation. Her playing of Weber's "Rondo" was brilliant both in execution and rhythm. Other numbers by the four artists had all distinctive qualities of merit.

* *

MUSIC IN MONTREAL

MONTREAL, *October 21st, 1913.*

There is every reason to believe that Sunday symphony concerts in Montreal can be made very popular judging from the large audience which attended the Princess Theatre yesterday to hear and enjoy Professor J. J. Shea's forty players aggregation of musicians, in the first of their winter appearances. The concerts were started last year and continued for six weeks, but whether it was that the Puritanical cry of "no Sunday amusements" dissuaded people from going, attendances were very mediocre, and the band at the end of its experiment faced a deficit which was happily wiped out by an extra concert.

This year, things look rosy for the orchestra which has been organized under the title of "Concerts Limited." An excellent programme of numbers to suit all tastes was provided and the standard if maintained should make the concerts exceedingly popular.

Since efforts to close up the Orpheum Theatre, which is now giving Sunday moving picture shows, was from the very beginning unsuccessful, it is not likely that any attempt will be made to kill the Sabbath concert project.

The concerts will continue each Sunday afternoon and evening for twenty or twenty-five weeks if attendances warrant and Professor Shea has promised that the numbers given during

the season will include some of the finest classical works extant.

Miss Florence Austin, the first young woman from the United States to be awarded a premium prize in the Royal College of Music in Belgium, was the soloist at the first concert, and her efforts were much appreciated.

Many local musical people are still mourning the fact that they missed hearing Lankow, who provided the first of the Gilmore course concerts in the Windsor Hall on October 7th.

Mr. Lankow who has since his appearance here been engaged as principal basso profundo of the Boston Opera Company this season, has a voice which one would have to travel far to hear equalled.

From the first note of the exquisite "Qui Sdegno" from the "Magic Flute" to the end of a long programme, Lankow held spellbound his audience which would willingly have sat through a concert twice as long if Lankow had been the soloist.

Robert Pollak, the eminent Hungarian violinist, is the principal artist for the second Gilmore concert which takes place in Windsor Hall this evening. A brief sketch of Mr. Pollak's work will appear in the next issue of MUSICAL CANADA.

By the time these lines are in print it is more than likely that Kubelik, Burke, and Melba, will have delighted thousands on the occasion of their joint concert in the Arena, the evening of October 30th.

Mr. Burke's numbers, an approximate list of which have been announced, will include the "Vision Fugitive" from "Herodiade"; the "Toreador Song" from "Carmen," the Pagliacci prologue, and Schumann's "Deux Grenadiers." Mr. Burke will also include "When the West's Awake" on his programme which promises to be even more interesting than that which he gave when last heard here.

A new organization to be known as the Westmount Oratorio Society has been formed under the direction of C. George Williamson, organist and choirmaster of St. Matthias' Church, Westmount. Rehearsals of the "Messiah" are taking place every Wednesday evening at 8 p.m., and the first public appearance of the new society is expected during the early winter.

Definite arrangements have, it is learned, been made assuring musical Montreal of a visit on February 16th next, at the Princess Theatre, of Ysaye, the master violinist and Gerardy the renowned "cellist" who will give a joint recital. The event is looked upon as being one of the biggest managerial coups ever attempted here.

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accomplished the remarkable feat of announcing, six weeks ahead of time, the operas and their complete casts for the second week of the season, commencing Monday, November 24th.

Saint-Saens "Samson and Delila" will be the opening work for the second week, and the opera will it is declared be produced on a lavish scale.

Madame Jeane Gerville Reache, the French contralto, will make her first appearance with the company in the role of *Delila* which she created in America with Oscar Hammerstein's Manhattan Opera Company. Mischaska Leon will be the *Samson*, and the French baritone, Edmond Roselly, will sing the role of the *High Priest*.

"La Giaconda" will be repeated the evening of Tuesday, November 25th, with the identical cast which will sing the first performance of the season while on Wednesday evening, Puccini's "Tosca" will be given with Luisa Villani as *Tosca*, Giuseppe Gaudenzi as *Cavaradossi*, and Jose Segura Tallieu as the *Scarpia*.

"Herodiade" will be given on Thursday, with the popular tenor, Leon Lafitte as *Jean la Prophete*, Edmond Roselly as *Herod*, Mlle. Helen Stanley as *Salome*, and Madame Maria Claessens in the title role.

"Tosca" will be repeated on Friday evening, "Madame Butterfly" at the Saturday matinee, and a second performance of "Samson and Delila" will take place Saturday evening.

At the second Wednesday afternoon concert of the season on November 26th, William Bachaus will be the soloist and Agide Jacchia the conductor.

Renaud, the pianist, who made a tour of Canada and the United States last season, with Emma Calvé, will give his first piano recital here in six years, at the Windsor Hall, November 12th. Mr. Renaud is again this season under the management of Mr. Newman, of Boston, and will appear in all the principal cities of Canada and the United States.

Jan Kubelik's numbers at his concert in the Arena on October 30th, will, it is understood, include Max Bruch's concerto in G Minor, and Wieniawski's concerto in D Minor, No 2. The Paganini "Campanella" may also find a place on the great violinist's programme. H. P. F.

* *

LATE CONCERTS

SEVERAL musical events occurred too late in October for notice in this issue.

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AT THE CAPITAL

OTTAWA, *October 21st, 1913*

THE musical season of 1913-14 had a very inauspicious beginning, on October 8th, with Sig. Antonio Pini-Corsi. The whole engagement seemed bewitched, and with the exception of Pini-Corsi, Louise Cox, soprano, and Attilio Di Crescenzo, was a complete failure and a disappointment to everyone. In the first place there was no orchestra, and Oscar Spiresue endeavoured with a piano to simulate one. Then Miss Cox, who was announced as ill, could not sing in the concert, and instead there was substituted a soprano, and a dancer of whom the less said the better. The engagement was anything but creditable, and will leave its unfavourable impression on the public for some time. The evening following came the first of the Gilmore Course, with a shamefully small audience but a delightful programme, well carried out. The artists were: Edward Lankow, basso; Mary Campbell, pianist, and Joseph Sheard, cellist. Edward Lankow has never before been heard in Ottawa, but his success was complete over a proverbially cold audience. He possesses a wonderful bass voice which he uses with infinite skill and judgment, besides he is blessed in no small degree with that heaven born gift, temperament, which he uses so artistically as to carry his audience with him. Again and again was he recalled, and it is certain he will be heard here again at an early date. Miss Carter and Davies, as well as the local manager, W. H. McKechnie, are to be congratulated on their opening concert, and coming after a very disappointing evening stood out in vivid contrast. The next of the series, with Robert Pollak, violinist, will be given in the Russell Theatre, October 23rd.

Mr. W. H. Spooner, until recently organist of All Saints Church here, has been appointed organist and choirmaster of St. James' Church, Stratford, Ontario. Mr. Spooner came here about two years ago from Belleville, and has made a host of friends who regret his removal. He is a brilliant organist and admirable choirmaster, and his removal from Ottawa is a distinct loss to our musical world and Stratford's gain.

The several musical organizations are again beginning active work for the coming season, which with the return of H.R.H. The Duchess of Connaught, who takes a deep interest in all musical matters, augurs well for a brilliant accomplishment. The Ottawa Choral Society, J. Edgar Birch, conductor, held its first practice October 27th, and reported a decided increase

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in membership. Garde's "Erl King's Daughter," and Gounod's "Galila" are the works taken up which will be given in February, with orchestral accompaniment.

The Ottawa Symphony Orchestra held its first Practice on October 14th. There were a number of new members enrolled and Mr. Heins, the conductor, expressed himself as delighted with the enthusiasm displayed. The principal works to be taken up are: Symphony No. 7, Von Beethoven; Overture Im herbst, Grieg; Valse Triste, Sibelius; Berceuse, Jarnefelt; Pizzicate—from Les Killions d'Arlequin—Drigo; Scenes Picturesques, Massenet; Overture 1812, Tschaikovski.

Orme & Son is a name which has been closely connected with musical matters in Ottawa, and in fact all eastern Canada, that their retirement from business some few years ago was a matter of general regret. Matthew Orme of the old firm formed the Martin-Orme Company who have built up a splendid trade, and an enviable reputation in the manufacture of pianos. So successful has their business become that they have found it necessary to open a retail branch. Admirable premises have been secured in the new Booth Block, Sparks Street, and the retail warerooms are being well stocked with pianos and piano players. Associated with the retail department are, Jas. S. Bangs, Frank L. Orme, Geo. A. Ball, O. Martin and F. J. Medlow. The W. H. McKechnie Music Company, who until recently carried on business at 189 Sparks Street, with the C. W. Lindsay Company are now located with the Martin-Orme retail branch, thus making an ideal combination and providing every requiste for music.

Hamish MacKay, the famous Scotch vocalist, and pupil of Dr. Henschel, spent a few days in Ottawa recently arranging for a concert by his talented company later on. Much to the delight of St. Andrew's Choir, he gave them a short song recital after their practice. Accompanied by Mr. J. Edgar Birch, he gave a very delightful, well selected short programme which was thoroughly appreciated and enjoyed by the choir. Mr. MacKay and his company are assured of a warm welcome whenever they chose to visit us.

It is a pleasure to record that at last Ottawa is to have another new theatre, and while it will take some time to build, nevertheless the anticipation is delightful. Mr. Jackson Booth recently purchased a very valuable corner on Bank Street near Sparks, and will erect a theatre, up-to-date in every respect, which it is estimated

will cost $170,000. We are still in want of a music hall as we are miserably equipped for concerts and musical festivals, which are veritably starved almost to death both by want of proper accommodation and social apathy.

We have recently enjoyed the delight, both intellectually and pleasurably, of a veritable Shakespearian revival. On October 4th, Prof. Edward Howard Griggs, one of the greatest Shakesperian lecturers, began a series of six weekly lectures on different phases of the great dramatist's work, then on Monday, October 13th, came the "Stratford on Avon Players" for four nights and a matinee with a preliminary lecture on the first afternoon by F. R. Benson on Shakespeare. So great has been the success of Prof. Griggs, that to accommodate all who wished to hear him, he has been obliged to give two lectures instead of one each week. As for the Stratford on Avon Players, Mr. Benson's high ideals, splendid productions and finished art were a revelation, and a great pleasure to the splendid audiences which patronized every one of the presentations. Not once in a life time is such an apportunity afforded. The concert of Melba and Edmund Burke, advertised for October 3rd in the Arena, was cancelled. The reason given was the impossibility of heating the arena.

L. W. H.

* *

MUSIC IN WINNIPEG

WINNIPEG, *October 18th, 1913*

THE first Sunday night concert of the season was given in the Empress Theatre on October 5th, to a capacity house, by the band of the Seventy-ninth Regiment (Cameron Highlanders) conducted by Bandmaster Cocking. The principal items in the programme were a lengthy selection from "Cavalleria Rusticana," and the Valkyrie music from Wagner's "Die Walkure," Godfey's "Lucy Long" solo for bassoon was well played by bandsman Leach.

At a meeting of Dr. Horner's amateur opera company the other week, it was decided to revive Gilbert and Sullivan's comic opera "The Sorcerer," rehearsals to commence at once.

The formation of a symphony orchestra still hangs fire, and is likely to continue hanging until some dozen or more wealthy citizens co-operate together to furnish the money wherewith to engage first-class instrumentalists. Say what you will, a symphony orchestra is a luxury only to be enjoyed by intelligent musical people, many of whom cannot afford to give the financial aid demanded by the exigencies of the situation, hence it is up to the rich people of Winnipeg to put up the necessary guarantee.

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A meeting was held on Monday, September 29th, when it was resolved that a committee be formed, with the Rev. Dr. S. G. Bland as chairman, and that a circular be issued setting forth the aims of the proposed orchestra. All this has been tried before without success; however, next month's letter may show more promising results.

In response to an inquiry from a well-known Toronto musician I would say that the profession of teaching music in Winnipeg is overcrowded, and, that while the talented few have more pupils than they can properly attend to, many equally talented instructors are only moderately successful. Indeed the competition is so keen that some teachers are canvassing from door to door in order to get pupils.

Of course there is hope for a capable teacher with money enough to sustain six months of comparative barrenness, and to gain the needed publicity, after which the tide may turn with successful results.

Large sized audiences—the majority of the gentler sex—attended the Brabazon Lowther recitals in Trinity Hall on the evenings of September 25th and October 9th. Mr. Lowther's voice is of baritone timbre, and he excels in mezza-voce effects. He sang arias and songs by Italian, German, French, and English composers, his second recital being entirely in the English language. Mr. E. N. Kitchen played the accompaniments with skill and taste.

Three of our best church choirs are successfully led by non-professional musicians. Dr. Fletcher and Dr. Brown are well-known physicians; the former is organist of Broadway Methodist Church, and the latter is choirmaster of Zion Methodist Church. Mr. J. J. Moncrieff is a newspaper editor who finds time to direct and train the choir of Augustine Methodist Church.

The Women's Musical Club commences the season of 1913-14 on Monday afternoon, November 10th, with an artist's recital—name not yet announced. The weekly meetings terminate on March 30th, 1914. The club is in a very flourishing state, with a long list of waiting applicants for membership.

A distinguished professor, Mr. Herbert Fryer, of the Royal Academy of Music, London, recently made a stop over of a couple of days here to visit an old friend in Mrs. Winnifred Jones-Brewer, one of our leading violin teachers, and a soloist and composer of distinction. They were students together at the Royal Academy, and the reunion with Mr. Fryer at the pianoforte, and Mrs. Brewer's violin was a happy remembrance of old times. Mr. Fryer expects to make a Canadian tour in the spring of 1914.

The Orpheum Theatre here has the best orchestra in the city, with fourteen instrumentalists, and each one a capable player. Conducted by Mr. E. E. McLaskey the repertoire last month included conpositions by Liszt, Schumann, Sullivan, Mascagni, Leoncavallo, the "Mignon" overture, a "Berceuse" by Schytte, "Semiramide" overture, the Dvorak "Humoresque," a series of Grieg pieces, a "Valse Caprice" by Rubinstein, and compositions by De Koven and Victor Herbert.

Fraulein Greta Siepmann, an opera singer from Dusseldorf and Breslau, and educated in Berlin, gave a successful recital in Trinity Hall on October 14th. Her voice is a dramatic soprano, yet with sufficient tenderness to sweetly vocalize a series of five songs in English by Landon Ronald under the title of "The Cycle of Life." Her other songs were by Hugo Wolf, Wagner, Hans Hermann, Richard Strauss, and Mozart, sung in German, and also the "La Tosca" aria brilliantly vocalized in Italian.

After a year's rest the Winnipeg Amateur Operatic Society has re-organized for the coming season with Mrs. C. G. Walker as stage directress; Henri Bourgeault as musical director, and Harold Redfern, the popular vocal teacher, as business manager. The opera selected for the performance is "San Toy" which once had an international vogue, and was considered at the time as the most successful thing of the kind of English manufacture since the days of "Florodora."

The Elgar Musical Society under the direction of Mr. E. E. Vinen, Mus. Bac. and F.R.C.O., commence rehearsing at once for the first concert of the fifth season. The programme includes Dudley Bucks' "Hymn to Music," the third section of Gade's cantata "The Crusaders," and part songs by Gaul and Reed.

CHAS. H. WHEELER

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MUSIC IN HAMILTON

HAMILTON, *October 20th, 1913.*

OCTOBER is organization month in musical circles. During the past few weeks church choirs have been rounding into shape after the summer months. Several changes have taken place among soloists and leaders. Mr. C. Franklin Legge comes from St. Catharines to St. Paul's Presbyterian as organist and choir director, with Mr. Bert Howcroft, formerly in Christ Church Cathedral, as tenor soloist. Royden C. Mills, tenor, goes to Central Presbyterian and C. Victor Hutchison leaves First Methodist to become choir leader and tenor soloist at St. Giles Presbyterian.

The Elgar Choir have commenced rehearsals for their annual series of concerts, which will take place in February next. They are fortunate in having as president for the coming year, Mr. C. E. P. Powis. With over one hundred and forty voices this season promises to mark another stride in the remarkable progress of Mr. Carey's now famous organization. Handel's "Messiah" will be the principal work. Among the a cappella numbers are Mendelssohn's "Judge Me, O God," "Night" by Lassen, "Music when soft voices die" in eight parts, by Clarence Dickenson, and Elgar's beautiful part song "My love dwelt in a northern land."

The Hamilton Operatic Society, under Dr. C. L. M. Harris, will present Gilbert and Sullivan's opera "Mikado" at the Grand Opera House, November 17th and 18th. At the annual meeting of the society the following officers were elected: Hon. president, John Lennox; president, Geo. Matheson; vice-president, Fred J. Sweetlove; secretary-treasurer, Robert Abbey; executive committee, Messrs. Green, Todd, Wertheim, Mavor, Boyce, McFarlane, Anderson, and Collier.

Seldom have music lovers had the opportunity of hearing a programme of such excellence and balance as that given in the I.O.O.F. Temple on October 15th. The artists were heard at their best, and while one regrets the presence of several empty seats, the audience were insistent in the demand for encores, and it is felt that a return engagement would draw a capacity house. The programme was as follows:

Vilanelle . . . . . *Del' Acqua*
Leonora James-Kennedy

E Lucevan Le Stelle (from "Tosca") . *Puccini*
James Cuyler Black

(a) A song of the Spanish Gypsy
Margaret R. Lange
(b) A serenade . . . *Gena Branscombe*
(c) Grief's Prelude . *Alexander MacSadyen*
Margaret St. Jeffreys

Aria, "Within These Dwellings (from "Magic Flute") . . . . *Mozart*
Edward Lankow

Tannhauser Overture . . . . . *Liszt*
Arthur Freidheim

The Year's at the Spring . . *Hartog*
James Cuyler Black

The Jewel Song (from "Faust") . *Gounod*
Leonora James-Kennedy

(a) Under the Rose . . . . . *Fisher*
(b) Le Cor . . . . . *Flegier*
(c) Schlesicher Zecher . . . *Reissiger*
Edward Lankow

Polonaise in A flat, Op 53 . . . *Chopin*
Arthur Freidheim

A Summer Night . . . *Goring Thomas*
Margaret St. Jeffreys

Duet, Crucifix (in English) . . . *Faure*
Edward Lankow and James Cuyler Black

Edward Hesselberg, the eminent pianist, made his initial appearance before a Hamilton audience in the Conservatory of Music Recital Hall on Friday evening, October 17th. Mr. Hesselberg, who has become a member of the conservatory staff, is a distinct acquisition to local musical circles, and his first performance here proved him an artist of the highest order. He was ably assisted by Mrs. Maxwell Morrow, Mrs. Richards, Miss Hazell Skinner, and Mr. Stuart Barker.

Marcus Kellerman, the well-known baritone, appeared at the Grand Opera House on October 9th, under the auspices of the Young Women's Christian Association. A warm reception at the hands of a large and representative audience proved that Mr. Kellerman has lost none of his charm and power of interpretation which have marked his previous appearances here.

W. H. Hewlett, Mus. Bac., organist of Centenary Church, has been appointed one of the

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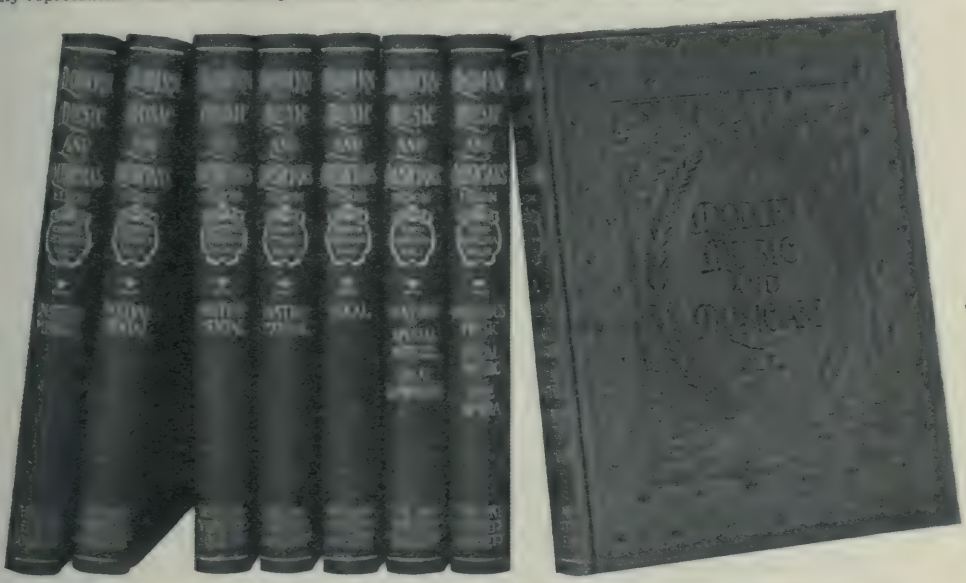

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adjudicators of the annual competitive festival of the Saskatchewan Provincial Musical Association, to be held in Saskatchewan next summer. Dr. A. S. Vogt, of Toronto, and Rhynd Thomas, of Winnipeg, will be the other adjudicators.

VICTOR MARSH

* *

THE NEW YORK THEATRES

NEW YORK CITY, *October 1st, 1913.*

THINGS theatrical in this busy town started off famously this season with a great flutter over two plays that disturbed the guardians of our civic morals, and roused the police department, that paragon of virtue and rectitude, to activity. The two plays were "The Lure," and "The Fight." After several complaints, Chief Magistrate McAdoo went off to see the first mentioned, at the invitation of the management, and found that it offended his sense of good taste and propriety. Of course in the meantime, profiting by such excellent advertising, the demand for seats was greater than could be met. But the management had promised to withdraw the play in its original form if it proved to be offensive to their invited guest, and did so accordingly. It opened again, with some of the most objectionable parts re-written. It is possible that even our puritanical police department will find it acceptable hereafter. I did not see the play during this stormy period, I regret to say (I have a suspicion that my morals might have withstood the shock, judging by what I have been told regarding the early version) but I did see "The Fight," and I must own that I was not the least bit shocked. In fact I found it far more entertaining than most of the plays I have seen of late. To be sure one scene, in which a United States Senator goes to a house of ill fame and finds that his own daughter has been lured there, is rather startling and unusual, and it is possible that to the evil-minded this would be a scene which they would howl about, but I could find nothing objectionable to it in comparison with the things which happen every day before our very eyes, and occupy the important spaces in the daily press. The scene was not dragged in by the hair, as it were, but was part of the whole, illustrating the thorough corruption of our politics, a corruption far more deep and complete than the mere giving and taking of a money bribe. In fact to those who try to look beneath the surface of political conditions the play is peculiarly interesting. The methods of the political "bosses" and big business together with their congressional catspaws and all the other bromidic advocates of the rights of "vested interests" were vividly portrayed by the scenes in which their efforts to defeat a woman candidate for the mayoralty, who has gained their enmity by showing herself to be really concerned about the rights of the people, partake of every despicable crime on the calendar that they can get away with and not get caught. It was a striking likeness of our national politics, but more particularly of State affairs, and if the big-wigs of such an organization as Tammany Hall have not long ago ceased to blush when they glance in the mirror, they must have been thankful that the lights are turned down during the performance (for doubtless some of them saw "The Fight"). I wonder if it was an uncomfortable feeling of recognition that was at the bottom of the effort to close down the play?—an effort which was fortunately unsuccessful.

Since I wrote the above paragraph I have found out what "The Fight" was like before it was re-written (for it, too, surrendered before the attacks of the puritans) and evidently it did have a very objectionable scene in it. The play does not seem to have suffered on account of the change, however. Instead of enacting

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the scene it is merely related as having occurred, in the revised version.

Willie (I beg his pardon, I mean William) Collier is appearing in a play of Richard Harding Davis this season, and is at present enjoying a successful run at the Criterion Theatre. Collier is always funny and amusing, and in his present vehicle he manages to keep his audiences laughing for a considerable portion of the time. This Davis farce is far from being an inspired play, in fact it is not up to the best standard of the novelist who has made himself so popular with the reading public. It is good enough to get by, however. The first act has the merit of novelty in the introduction of a moving picture performance as part of the play, the scene being laid in a bar room out in Arizona—or some far western state, where, the playwrights would have us believe, the cow-boy exists in all his picturesque glory—where a bunch of cow-punchers are drinking and taking in a cabaret show, according to the best traditions of New York and Jersey City. In the third act we are treated to the novelty of three of the afore-mentioned cow-punchers blowing into the hotel at Fairhaven, Massachusetts, and using their guns rather handily in holding up a considerable portion of the populace—very good-naturedly,

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however, and without any designs upon the till. Collier's wife is in the production, and his little son, who plays quite a nice little role most agreeably.

That extremely clever little actress, Miss Grace George, is this season appearing in a double bill, consisting of a three-act comedy by Stanley Houghton, entitled "The Younger Generation," and a one-act play in three scenes by J. M. Barrie, "Half an Hour." In order to save myself the trouble of re-writing the above paragraph I shall achieve an "Irish bull" by adding that Miss George does not appear in "The Younger Generation!" The latter play is a preliminary to her portrayal of a wife who, unable no longer to bear the cruelty of a brutal husband, agrees to elope with a young man who loves her. She goes to her lover's rooms as he is about to start for Egypt. He is waiting for her to accompany him. He goes out to call a motor-bus and is killed while crossing the street. The succeeding scene is an exceedingly clever study. Before leaving her husband she has written him a letter telling him that she has gone, and with whom. She also leaves her wedding ring and pearl necklace. While she is away the husband goes to the desk and discovers the jewelry, but overlooks the letter. After the death of her lover the wife returns to her home in time to attend a dinner party which had been previously arranged. She finds to her horror that one of the guests is the doctor who attended her lover, quite accidentally, when he met with the accident, and who saw her in the apartment. The doctor discusses the situation before the husband and the guests quite impersonally, and meanwhile the wife manages to extract the letter from the desk, unobserved by anyone except the doctor, to whom she shows it. The doctor, of course, remains silent, but the scene is tense, and splendidly drawn and acted. Miss George shows consummate art throughout the little play.

"The Rising Generation" is an agreeable comedy, dealing with middle-class English conservatism.

George Cohan has scored a great hit with his dramatisation of "The Seven Keys to Baldpate." It is a thoroughly interesting and exciting play, a happy mixture of comedy and melodrama, without a dull moment from beginning to end. It is well acted by Wallace Eddinger and a uniformly good company.

Shakespeare has had his innings of late. Forbes Robertson and Miss Gertrude Elliott have had a wonderful run, and Sothern and Marlowe have filled the large Manhattan Opera House.

M. A. N. HATTAN

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AN EVENING DEVOTED TO CLARENCE LUCAS

MISS VALBORG M. ZOLLNER, the brilliant and finished pianiste and pupil of W. O. Forsyth, will give an evening devoted to the compositions of Clarence Lucas, on Saturday evening, November 29th, when she will have the assistance of Mrs. Elizabeth Campbell the celebrated Canadian contralto, who will sing several of Mr. Lucas' songs. This concert should be of great interest to all those at all interested in Canadian art and achievement.

* *

MRS. ARTHUR VINING (Miss Abbie May Helmer) a distinguished pupil of W. O. Forsyth, who was locally celebrated a few years ago by virtue of her beautiful piano playing, gave a recital in London, on October 24th, and met with admirable success, her playing being enthusiastically received.

"THIS PLAY OUTRAGES PUBLIC DECENCY"

Say the New York Newspapers

"WHERE? OH, WHERE? LEAD US TO IT!"

Say the New York Women

From the November Green Book Magazine

"MUSIC IN CANADA"

Edouard Hesselberg (D'Essenelli), the eminent Russian pianist, composer and pedagogue, has the signal honour of just having been appointed associate editor and contributor with Louis C. Elson, of the New England Conservatory, Boston, fame, to the staff of the "International Music and Musicians," a literary musical work, which at present is arousing the greatest enthusiasm amongst professionals and amateurs. Mr. Hesselberg is now busily engaged in preparing an exhaustive article on "Music in Canada," which is to appear in the above mentioned volumes in the near future.

* *

CANADIAN ORGANISTS MEET

The annual convention of the Canadian Guild of Organists, held September 10-11 in Toronto, was a pleasant and successful social function. The officers were all re-elected with the addition of W. Martin, of Montreal, to the council.

Many papers were read; Dr. and Mrs. Albert Ham entertained at an "At Home," and a special choral service was held at the Church of the Redeemer.

The reports submitted showed a growing interest and increase of membership in the Guild.

The next meeting will be held in Montreal, September 7-8, 1914.

* *

The firm of E. Donajowski, London, publishes two fine songs—under one cover—(a) "Only You," (b) "Dear Azure Eyes," for baritone, by H. Lissant Collins. The second mentioned is quite short, and would serve admirably as a encore number to the first. "The Winds," by Walter S. Stevenson is a fine dramatic song for baritone, or contralto. The music is varied for the different verses and gives ample scope for both bravura and cantabile singing. "Cradle Song," by the same composer, is quite in keeping with its title, and would be effective if sung by either a contralto or a mezzo-soprano.

The Mendelssohn Choir of Toronto

Dr. A. S. Vogt, - Conductor

In association with

The Chicago Symphony Orchestra

Mr. Frederick Stock, - Conductor

Massey Music Hall, February 2, 3, 4 and 5, 1914

Assisting Artists

MISS FLORENCE HINKLE,	-	SOPRANO
MISS MILDRED POTTER,		CONTRALTO
MR. REED MILLER,	-	TENOR
MR. HORATIO CONNELL,	-	BARITONE
MR. HAROLD BAUER,	-	PIANIST

Monday Evening, February 2nd.—Verdi's "Stabat Mater" and excerpts from the Manzoni "Requiem" in commemoration of the Verdi centenary; Moussorgsky's "Joshua" and *a cappella* numbers.

Tuesday Evening, February 3rd.—Wolf-Ferrari's "La Vita Nuova" and miscellaneous numbers both concerts and *a cappella*.

Wednesday Evening, February 4th.—Saint-Saens' oratorio "The Promised Land," and Coleridge-Taylor's "A Tale of Old Japan."

Thursday Evening, February 5th.—The programme will consist of works by Verdi, Wolf-Ferrari, Coleridge-Taylor, Tschaikowsky, Bantock, Sibelius, Nowowiejski and others.

Thursday Afternoon, February 5th.—Orchestral matinee under Mr. Frederick Stock, with Mr. Harold Bauer, Solo Pianist.

Subscription Lists at Massey Music Hall, the Music Stores, and with members of the Committee and Chorus

R. GOURLAY McKENZIE

Mr. R. Gourlay McKenzie, the Scottish baritone, came to Toronto some fifteen months ago unheralded, but by out-standing ability has built up an enviable position as a vocalist and teacher of the art of singing.

R. Gourlay McKenzie

Mr. McKenzie has had for several years the benefit of the best instruction in the vocal art that could be found as will be understood when mention is made of such names as Sabatini, of Milan, Italy, and Holland and Clerice, of London, England. Many of Mr. McKenzie's pupils are now occupying solo positions in churches in the city, and in addition to oratorio work he is preparing students for operatic careers. The secret that causes this teacher of singing to be in so much demand is the fact that he is gifted with the faculty of imparting his knowledge combined with tact and patience in the most convincing and simple way.

At the Civic Concert in Massey Hall on October 14th, Mr. McKenzie made his first local appearance to an audience that filled every part of the hall. Those who had the pleasure of hearing this gifted artist must have been struck by the magnificent quality of his voice which was brought out with telling effect in Pinsuti's great song, "The King's Minstrel" to which "Mother Macree" was sung as an encore.

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MR. PAUL WELL'S RECITAL

THE concert hall of the Toronto Conservatory of Music was filled on the evening of October 15th by a large and representative gathering of musical people and students of the piano on the occasion of Mr. Paul Wells' first appearance in this city as concert pianist and recitalist. The reception accorded Mr. Wells as he stepped upon the platform was warm at the outset, as notices of his playing in Berlin, Germany, and other great centres had been widely read, but as the programme unfolded itself piece after piece, enthusiasm and interest grew apace, and the wonder and delight of the audience found vent in hearty and prolonged applause and frequent recalls. Mr. Wells had chosen an exacting and diversified programme, including three transcriptions of great difficulty, balanced by Schumann's G Minor Sonata, and a group of Chopin pieces, and in all of these his fresh and vigorous technique, purity of tone and unaffected style won for him a genuine triumph, which reached its consummation in a brilliantly convincing interpretation of Schumann's Sonata. A veritable *tour de force* was his magnificent performance of Tausig's remarkable transcription of Weber's "Invitation to the Dance." Mr. Wells has won a secure position amongst the most eminent artists at present before our public, and his future appearances will be awaited with keen interest by our best musical circles. As a member of the piano faculty of the Toronto Conservatory of Music, he has already attracted marked attention and may fairly be regarded as a distinct acquisition to the musical forces of Toronto and Canada.

* *

FRIEDHEIM RECITAL

A LARGE audience considering everything attended the recital by the great pianist, Friedheim, in Massey Hall on the evening of October 9th, when he again demonstrated his remarkable powers as a pianist of the first magnitude. At no previous time here has his playing revealed such refreshing virtuosity, such astonishing accuracy, and ease of playing, and such refinement and beauty in tonal expression. The Beethoven Sonata, Op. 27, No. 2, was a beautifully poised production, the allegretto (second movement) being played a little slower than is usual but it is a well-known fact that Liszt and other authorities besides Friedheim, agree that this *allegretto* reflects the spirit of the classical allegretto of Mozart's time, and should be taken at a considerably slower pace—as was evidently the intention of Beethoven—than of a later period. The overture to Tannhauser was tremendous in its orchestral treatment, no effect of the complicated score being missed, and pieces calling for speed and fine evenness of tone enunciation were marvelously done. One might mention in this connection, Weber's "Perpetual Motion," the Chopin Studies in F minor, Op 25, No. 2, and Op 10, No. 5 (black key) which were fine examples of the highest finger velocity coupled with exquisite tone shadings. In his Liszt pieces, "Six Caprices after Paganinni," Friedheim was again in his element. These difficult pieces were magnificently performed, and the audience bewildered and delighted by the glowing brilliancy and luxuriance of it all. At the present moment Friedheim is at the apex of his powers, and his illuminated playing reveals an imagination almost tropical in its heightened phantasy and intellectual sanity.

W. O. FORSYTH

* *

CECIL FANNING'S RECITAL

ONE of the most interesting features of the musical season promises to be the appearance of Cecil Fanning, the American baritone, in the Foresters' Hall on Saturday evening, November 8th. Anyone who has lived in musical Germany would realize the importance of his Berlin criticisms. The best known German musical periodical says, "He possesses a natural gift for song, aided by a great declamatory instinct, and a well-founded technique, which is accomplished without forcing." This, among many others, was the critique of a recital he gave in Berlin in October of last year. At that concert he sang one or two of the songs from Schubert's "Schöne Mullerin," a cycle that every German, musical or unmusical, is, one might say, brought up on. It is a rare compliment for a German musical critic to say of an English-speaking singer that he interpreted the

"Schöne Mullerin" and the "Erl-König" with beautiful style.

Mr. Fanning also had a tremendous success in London, at the Queen's Hall, where his programme was of the same order. Especially do the London critics praise his interpretation of Schumann's "Mussbaum," Loewe's ballad "Edward," Debussy's "Romance," and Marshall Kernochan's setting of Kipling's "Smuggler's Song," showing the singer's versatility. He also appealed to the less critical section of the audience as was evident from the tremendous ovation he appears to have got. Toronto is indeed fortunate to have the opportunity of hearing Mr. Fanning for which we are indebted to the Women's Musical Club through whose efforts he comes here.

* *

PRESENTATION TO DR. DAVIES

At the close of a recent rehearsal, Dr. T. Alexander Davies, who is now in his thirteenth year of service as organist and choirmaster of St. James' Presbyterian Church, was honoured by his choir with a presentation on the occasion of his marriage to Miss Aline Coad, of Glencoe. In making the presentation of a handsome inlaid rosewood chime clock and a beautiful silver tea service, Lieut.-Col. Galloway, in a few chosen words, spoke of the high esteem in which Dr. Davies is held by every member, and referred to the excellence of the choir, due to Dr. Davies' interest and enthusiasm. Dr. Davies in responding expressed his thanks and appreciation.

* *

GUELPH NOTES

The annual organization meeting and dinner of the Presto Music Club was held at Canadian Café, on Tuesday, September 16th, at 6.30 o'clock. After dinner a short musical programme was given and the president, Miss Hill, announced as an important event for this season a piano recital in November, to be given by Katherine Goodson, the English pianiste; the assisting artiste to be Elizabeth Campbell. During the evening Miss Hattie Kelly read to Miss Ryan, the president of the past two season, an address, in which was expressed the club's regret at losing so valued a member, and the good work done by Miss Ryan was graciously commended upon. With this were given handsome mahogany candlesticks, Mr. C. R. Crowe, making the presentation. The financial statement of last season shows the club to be in a really flourishing condition.

Miss Aileen Hoover, violinist, and a talented pupil of Mr. Frank Blachford, has taken up her residence in Guelph, and is engaged in teaching. Miss Hoover, who has also a good class in Berlin, had already won much favour by her violin playing, having recently appeared at two musical gatherings, and charmed her audiences.

Another acquisition to musical circles is Mr. George Totty, baritone, late of Montreal, but now choirmaster and soloist of Chalmer's Church here. Mr. Totty is busy forming his classes for instruction. Outside of the church services Mr. Totty has not been heard, but in the near future an opportunity will be given to hear this clear and talented baritone.

The Philharmonic Society with Mr. Pears, as conductor, are rehearsing for several concerts this season, the first to be given November 18th.

* *

CANADIAN ACADEMY OF MUSIC

The recital season at the Canadian Academy of Music was brilliantly opened on October 9th, by a dramatic recital of "Hamlet" given by Mr. Walter Howe, the distinguished actor and lecturer. Mr. Howe's artistic work and perfectly modulated voice made a profound impression on the large audience present. He has been appointed teacher of dramatic work and elocution at the academy and his long experience and association with many of the finest actors in England and America should prove of incalculable benefit to stage aspirants.

Miss Edith Edmanson, violinist, pupil of Frank Converse Smith, gave a recital on the sixteenth assisted by W. E. Capps, tenor. She played the "Viotti Concerto No. 22," the "Faust Fantasie" by Alard and in conjunction with Mr. Smith, the "Bach Concerto for Two Violins."

On the twenty-third, Edgar B. Fowlston, baritone, gave an introductory recital. A well chosen programme showed that he possesses a voice of great range and power. He was assisted by Frank Converse Smith, violinist, and G. Earle Newton, pianist.

Stanley Adams gave one of his evenings of "Song and Story" in the Foresters' Hall on the twenty-eighth.

Since the opening of the season the general work of the Academy has assumed very extensive proportions. The ensemble class, conducted by Luigi von Kunits and George A. Bruce, has attracted a remarkable number of students. A sight reading class for piano students is supervised by Peter C. Kennedy. The Academy Orchestra (A. Bruce, conductor) has resumed practice for the season. The works chosen for study include "Beethoven's C Minor Symphony;" "Wagner's Rienzi Overture" and other important works.

Massey Hall

Tuesday, Nov. 11.

The Most Sensational Offering of the Season

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Joint Recital

Kathleen **PARLOW**, *Violinist*

Wilhelm **BACHAUS**, *Pianist*

Reserved Seats, 75c., $1.00, and $1.50
Balcony (3 rows) $2.00

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Massey Hall

Thursday, Nov. 27.

MR. PAUL WELLS

Mr. Paul Wells, the most recently appointed instructor of piano in the senior grade at the Toronto Conservatory, comes from several years' residence in Berlin and Vienna, in which cities he continued his piano studies under Josef Lhevinne, Leopold Godowski, and Ernest Hutcheson. He appeared often in concert, twice as soloist with the famous Berlin Philharmonic Orchestra, on which occasion he scored extraordinary success both with his audiences and the critics of the German capital. He made his Toronto debut October 15th, an event noticed elsewhere. Before taking up his residence abroad, Mr. Wells was instructor for several years at the Peabody Conservatory of Music at Baltimore, Me. Mr. Wells is also the author of a volume of poems recently published in the States.

Paul Wells

THE LANKOW CONCERT

Edward Lankow, a *basso profundo* of the Metropolitan Opera Co., New York, opened the Gilmore Course at Massey Hall, on September 25th, with a concert recital. The occasion was the first appearance of Mr. Lankow in Toronto,

GOURLAY PIANOS

IT is but fitting that **Gourlay Pianos**, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

The "Old English" style (here illustrated) finds favor with people of refined taste, for it is a piano above criticism in the beautiful simplicity of its exterior, and possesses a charm and sonority of tone, and perfection of mechanical excellence that equals the best pianos of the world.

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and he seemed slightly nervous before his unfamiliar audience. He has a splendid voice of great volume and power, an easy method of production, and an interpreter who does not overstep the limit of expression. He won conspicuous successes in Mozart's "Qui Sdegno," De Laras' "Rondel de L'Adieu," Flagler's "Le Cor," Neven's "A Hero Song," Lawson's "Leezie Lindsay," and Hawley's "Noon and Night," and in his closing encore "Drink to Me Only With Thine Eyes." He had the acceptable assistance of Miss Mary Campbell, pianist, and Mr. Joseph Sheard, violoncellist.

* *

MR. PICKARD AT GALT

GALT, *October 23rd, 1913.*

AT an organ recital given in the Baptist Church, Galt, on Monday of last week, Mr. W. F. Pickard, of Toronto, rendered a number of organ selections which richly deserved the applause tendered as a recognition of his talent and a number of encores had to be given. Sulze's arrangement of the prelude to Wagner's "Parsifal" was a thing of beauty and with one exception the best number on the programme. The one exception was the evergreen overture to "William Tell." Seldom has Rossini's masterpiece been heard to greater advantage than as played by Mr. Pickard. The beautiful pastoral opening with the sudden change to turmoil symbolized by the trumpet calls, all merging into one glorious finale depicting the exultation of the conquerers, was graphically set forth, and well deserved the thunders of applause that rewarded the organist.—Galt *Daily Reporter.*

THE ORGAN AND PICTURE THEATRES

To the Editor MUSICAL CANADA: Sir,—I notice in your last issue an anonymous letter *re* "The Organ in Moving Picture Theatres."

Now sir, I thank the writer for all the kind things he said about me in that letter, but I must say "that comparisons are odious." I do not know Toronto, but I am sure such a musical city would not be minus the talent it is accused of. Furthermore, the writer signs himself "Musician," and in his letter says he is an "amateur." His remarks certainly sound like a professional, and if there is anything a professional should *not* do is to compare or criticise his brother musicians.

I would also like to add that there are other picture organists in this city besides myself and Mr. Geo. Walsh, and that Seattle has twice as many as we have. Why single out the Clemmal Theatre, and not go and hear others.

I think the letter very inconsistent, and although flattering to me and another, by far a wrong impression of the state of things that exists in Theatre Colitico here and Seattle. Yours, etc., Percy S. Burraston, organist and pianist the Colonial Theatre, late Kinemacolor Theatre, Vancouver, B.C.

* *

THE ORPHEUS MUSIC PUBLISHING CO., London, E.C. From the few advance copies forwarded by this (to us) new Company, one can say that they are presenting a line of really good modern piano works that are attractive and at the same time playable by the average pianist. The copies we have are a "Romanza-Notturno," by Leon Charpentier, a Gavotte "Fairy Revels,"

by Bertram Newstead, and the "Balkan Patrol," by W. F. Arnold, all of which are worthy of a place in any salon repertoire, perhaps especially the first mentioned. In the review of some of Mr. W. F. Arnold's former productions, we called attention to the fact that they were playable and simple. Is this the reason that in his "Romantic Suite" he indulges in writing in the keys of five and six sharps, and four and five flats? In the opinion of the writer, the first number of the "Suite," the "Ballade," would be much more easily playable and just as effective if it were printed in B flat, and the third number "In Days of Old," "Tempo di menuetto" would lose no effectiveness by being scored in "D" natural instead of "D" flat. Otherwise the Suite is most attractive, with marked evidences of real ingenuity of composition and emplacement.

* *

MR. OTTO JAMES

Mr. Otto James assumed duties of organist and choirmaster at the Church of The Redeemer on June 15th last, coming direct from St. John's

Otto James

Church, Newport, R.I., where he held a similar position for the past five years. At Newport, the summer home of United States millionaires, Mr. James was very successful both as organist and as teacher of piano and organ, but having brothers in Toronto, he had a preference for a position in this city.

Mr. James is not a stranger in Canada, having spent a year and a half at St. Andrew's, Kingston, and five years at Trinity Church, Galt, before going to the States. Mr. James is a certificated pianist of Trinity College, London, and an A.R.C.O., taking the latter in 1900, at that time being about the youngest man to gain the distinction.

Previous to leaving Canada, six years ago, Mr. James was very successful in preparing pupils for the examination of the Toronto Conservatory of Music of which institution he is now a faculty member as teacher of piano and organ.

It is interesting to note that Mr. James has always had good choirs under his direction, seeming to have by genial manner an easy way of getting and holding choristers. His present choir has a membership of between sixty and seventy, and the people of the Redeemer Church are most pleased with the work the choir has done under the new director.

Mr. James is also a very excellent recital organist having shown evidence of this on two occasions already, the first being at the Toronto Conservatory of Music last month, and the other a recital in the Church of the Redeemer last week. This last was one of a series to be given at the church on the first and third Thursdays in each month throughout the winter.

On September 15th, Mr. James was married to Miss Georgie Bowman, of Long Branch, New Jersey, and we wish them both success and happiness in their new work in Toronto.

* *

NEW MUSIC

Boosey & Company's first issue of novelties for the season 1913-14 comprises nine numbers—seven songs, a duet, and a song cycle. Mrs. Lehmann is responsible for the cycle—a set of three contralto songs entitled "The Well of Sorrow," founded on Roumanian Folk Songs, the words from "The Bard of Dimbovitza," with English translation by Carmen Sylva (Queen of Roumania). Mrs. Lehmann has here produced three songs which should be an acquisition to the repertoire of every contralto singer. Wilfrid Sanderson, whose international reputation as a composer is growing rapidly, has written a delightfully vocal duet for soprano and baritone —"In A Garden Of Roses."

The new songs include—"Night in the Valley" —a number from Vincent Thomas's successful cycle of last season—"The Valley of Dreams." This song has been strongly eulogized by leading teachers and vocalists as an ideal type of modern song in which the melodic charm is not sacrificed to any striving after effects.

A new-comer in the ranks of song writers is Mr. G. O'Connor Morris, and Messrs. Boosey & Company believe that his songs will be greatly appreciated by the discriminating music-lovers of America—his style is so distinctly individual and modern in conception. "Oh! Come Where the White Wild Roses Blow"—his initial effort, shows decided promise.

Henry Newbolt's mystic poem—"Hope the Hornblower" (from "The Sailing of the Longships") has been admirably set to music by Mr. John Ireland. This song has met with great success in England, where it is being sung by the leading baritone singers.

The remaining four numbers—each of a type acceptable to the generality of music-lovers, are the efforts of, O. Borsdorf, Grace Hawkins, Ivor Novello, and Haydn Wood, and severally entitled—"Ferryman Love," "Love's Hour," "Why Hurry, Little River?" and "White Rose Asleep," the latter being a very dainty example of the tender lullaby.

* *

TORONTO CONSERVATORY OF MUSIC

The chief event last month at this institution was the banquet to Dr. Vogt, on the evening of October 22nd, tendered by the Alumni Association in recognition of his appointment as musical director of the Conservatory. The attendance was very large and fully representative, the concert hall filled with tables beautifully decorated in white, gold and silver presenting a charming scene, and the utmost cordiality and enthusiasm prevailing among those present. The speakers were Miss Maud Gordon, for the Alumni Association; Dr. Albert Ham, for the Faculty; Dr. F. H. Kirkpatrick, for the School of Expression; Dr. J. A. Macdonald, for the Board of Governors; President Falconer, for the University of Toronto, and lastly, Dr. A. S. Vogt, who delivered a most interesting and significant address in his accustomed happy manner. Altogether this important and epoch-marking function was one of the most successful evenings yet held in the Conservatory Hall, and Dr. Vogt must be warmly gratulated on the strong evidences of his popularity in this new position for which he is so admirably fitted.

Earlier in the month Mr. Paul Wells' piano recital attracted a large and critical audience who were delighted beyond measure at the wonderful gifts displayed by this young and forceful musician, who presented a unique and attractive programme with brilliant mastery of technical effects and much intellectual charm. His success was instantaneous and genuine, and he must be regarded as a very important acquisition to the Conservatory Faculty. On the evening of October 23rd, Mr. Viggo Kihl, another talented member of the piano staff, gave a recital under the auspices of the Women's Morning Musical Club, which corroborated the impression made at Mr. Healey Willan's fortnightly lectures by Mr. Kihl, and revealed him as a player of sound and splendid attainments, whose firm and wide touch, easy bearing, and straightforward methods, could not fail to make this recital a pronounced triumph. Miss Brenda Macrae was the assisting soloist at this enjoyable concert. Mr. Healey Willan's lectures, already referred to, have proved extremely popular, and will be continued during the season. An important feature this season at the Conservatory will be the establishment of systematic ensemble classes, work in which has already commenced and which will prove of immense interest and benefit to teachers and students alike. Mr. Otto James, Mr. G. H. Knight, Mus. Bac., Mr. T. J. Palmer, and Mr. Healey Willan, F.R.C.O., are giving free organ recitals of the Cassavant instrument on Friday afternoons (fortnightly) and altogether it may be said that probably the most brilliant season yet known in the annals of the Consevatory, is now well under way, with a registration still steadily on the increase and unabated activity in all departments.

* *

MELBA-KUBELIK CONCERT

Although the recent Melba engagement at Massey Hall filled the big auditorium with an enthusiastic audience, even greater enthusiasm is predicted for her return engagement in association with Jan Kubelik on November 11th. According to well substantiated authority, this combination which includes Mme. Nellie Melba, Mr. Jan Kubelik, Mr. Edmund Burke, M. Marcel Moyse, and M. Gabriel Lapierre, is the most expensive concert attraction touring America this season. Among the concert agents of New York, it is known as the "half million dollar tour," because the amount which Melba and Kubelik alone will receive for their services will reach more than that figure. The artistic alliance between the greatest of the operatic prima donnas, and the foremost of living violinists is regarded as a managerial coup rarely achieved. The contract which they have signed with Loudon Charlton is the largest that has been executed by his office, and consequently there will have to be capacity audiences everywhere in order to realize profits. Mme. Melba and Mr. Kubelik will not only be heard in a series of individual numbers, but they will also

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appear together, Kubelik playing a violin obligato to Melba's solo. This feature alone is counted upon to make the concert a very unique one. Toronto is one of the six cities on the entire continent where Mme. Melba is making a return appearance with Mr. Kubelik. The prices are the same as those announced for her last concert.

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VANCOUVER NOTES

VANCOUVER, B.C., *October 11th, 1913.*

The musical season here may be said to have opened with the appearance in the Imperial Theatre of the world renowned soprano, Miss Geraldine Farrer, September 29th last. A capacity house greeted the gifted artist on this her first appearance in Vancouver, and, although Miss Farrer laboured under the distress of a cold, her wonderful voice and artistic interpretation made a great impression on her enthusiastic hearers.

It is a usual occurrence with all vocal artists visiting the coast, especially the cities lying north of 'Frisco, that invariably the change of climatic conditions gives them a distressing cold and audiences rarely hear them at their very best in consequence. Visiting artists have complained of this existing condition very bitterly at times; but there seems no remedy for the casual visitor. When the new comer to the coast becomes accustomed to the change of atmospheric conditions, the throat seems to resume its normal condition also.

Although Vancouver has as yet no suitable playhouse for the production of first class shows, the Avenue Theatre, one which was formerly used by a good local stock company, has been leased for the season by the Klaw and Erlanger management in which the very best attractions will be given. The first of these was the production of "Julius Caesar" by William Faversham, Mr. R. D. MacLean, Miss Collier, and a splendid cast of noted actors and actresses. Three nights run in this city proved a wonderful success and the public, being hungry for the best, could have supported this high class cast for twice its scheduled visit here. The production, if one might be allowed the comparison, was quite on a par with those of His Majesty's Theatre in London, where Mr. Tree and his famous company have for years past won universal fame in producing Shakespearian plays. Although the accommodation is not good for the staging of the highest class theatrical companies such as the above mentioned, yet the Vancouver public, hitherto, have been denied them even when the old opera house afforded good accommodation and now that it is promised the best the public is proving by its patronage that there is ample room for such entertainment.

FRANK R. AUSTEN

* *

NEW MUSICAL LITERATURE

"LIVING Music" by Herbert Antcliffe; London, England, Joseph Williams, Limited, Great Portland Street, West, price, 60 cents net. The author describes this new work as "a popular introduction to the methods of modern music." The book is divided into two parts, "historical and personal," the sub-divisions of which are devoted to the birth of the new music; the early years of modern music; adolescence and some later influences; the elders of to-day, Elgar, Strauss, and Debussy; and the young men of to-day. The second part treats of programme music; some progressive ideas of opera and music drama; modern choralism; religious music; modern tonality, and harmony; modern instrumentation; musical criticism; a chapter on songs, classical and romantic of to-day. These topics are treated in a most interesting and illuminative way. Mr. Antcliffe avoids the oracular, and what he has to say is always suggestive, instructive, and provocative

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of serious thought in the reader. One can highly recommend this book to the notice of all thoughtful music lovers. It should do much to modify the opinion of the extremists, whether of the classic or modern school. Writing of modern choralism, Mr. Antcliffe says:—"After these pioneers there arose a race of chorus masters, who are the elders of to-day, and among them the names of George Riseley, of Bristol; Henry Coward, of Sheffield; Siegfried Ochs, of Berlin, and A. S. Vogt, of Toronto, stand for those of giants, who aimed at making the largest choruses as pliable and expressive as recent developments had made the finest orchestras. Absolute unanimity, not only in time and intonation, but in the subtlest shades of rhythm, expression, and tone colour, was the nearest mechanism of that which they strove to achieve. Nothing that is passable for the individual was to be beyond the powers of the hundreds of voices combined in chorus. How nearly they have achieved their object is commonplace fact!"

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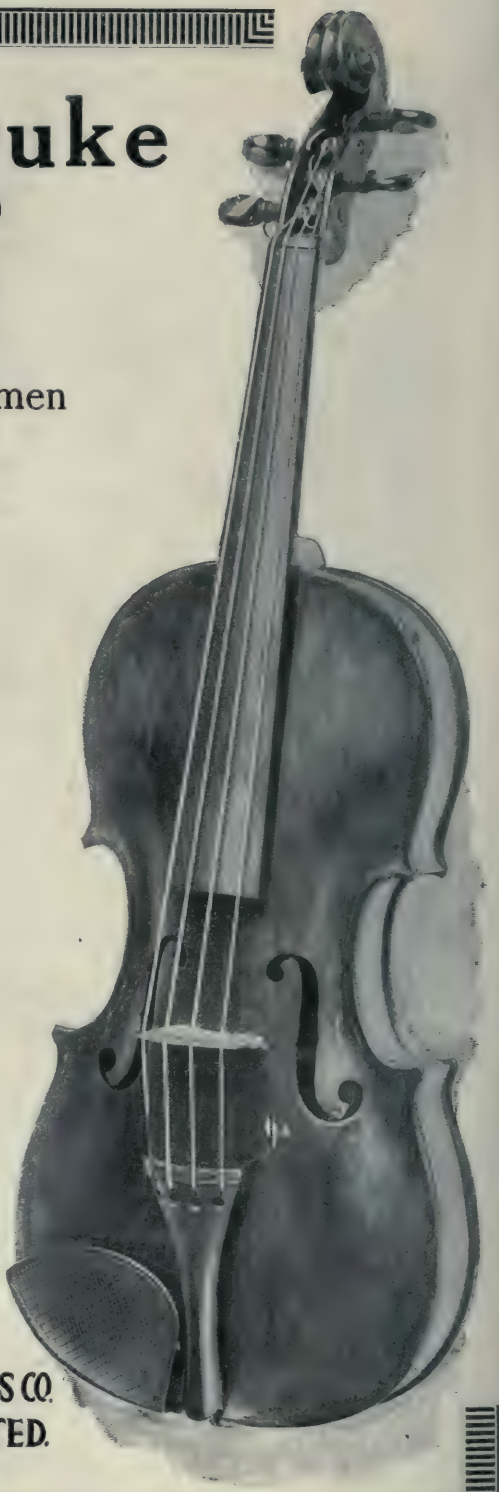

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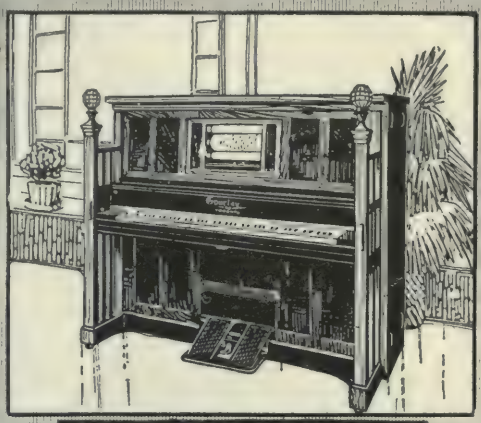

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Mme. ROSA OLITZKA

ROSA OLITZKA, whose portrait appears on our front page, is the particular star of the National Canadian Opera Company. The season will continue for a month in Montreal, two weeks in Toronto, and a week each in Winnipeg and Quebec. Mme. Olitzka will appear as *Dalila* in "Samson and Dalila," and in leading contralto roles in "La Giaconda," "Louise" and other operas.

Mme. Olitzka has already won the most enduring laurels at Covent Garden and in the leading opera houses of Europe and with the Metropolitan, Boston and Chicago Grand Opera Companies. Her repertoire embraces over seventy-five roles.

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This year Canada will have an opportunity for hearing the celebrated diva in concert as well as in opera as Ernest L. Briggs, of Chicago, has arranged with R. E. Johnston, her eastern manager, so that he may book concert and recital engagements for Mme. Olitzka in Canada, as she will of course have many open dates when she will be with the opera company but will not be cast for more than one or two roles in a week. This represents an opportunity for Canadian clubs and for individual impressarios who wish to engage the great prima donna of the National Opera Company for a recital appearance.

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THE MUSIC OF CHRISTMAS

(*Special to* MUSICAL CANADA, *by Robert Ralph*)

WHEN the average composer occupies himself with writing music of a "Christmassy" flavour, the results one cannot help thinking make very indifferent art. By age-worn convention he has to take one of two distinct paths:—either the religious or the pagan aspect of the Festival.

Now as a religious celebration Christmas is a very poor affair. It cannot for one moment be compared to the splendid Palm Sunday and the Easter glories of Christianity. In Scotland, for example, Christmas Day is ignored, and in Germany, although the festival is widely celebrated, there is only one saint who is truly honoured by young and old,—that is Santa Claus. Christmas is regarded as *his* day out. The pagan aspect usually resolves itself into a "Eat-drink-and-be-merry-for-to-morrow-we-work" type of philosophy. One is supposed to attain a supreme happiness and serenity of mind by a careful overloading of one's stomach.

It is pretty obvious that out of this latter a composer would be hard pressed to evolve emotions suitable for translation into music. A few breezy platitudes with a roaring chorus, however popular at Christmas time, do not make for fine art. Christmas is surely worthy of a more dignified and exalted type of art than either the average carol or the ballad in praise of eating and drinking. Why should not a composer take a deeper and more subtle view of the festival? It is in many respects an awe-inspiring and solemn time. It is pre-eminently the wintry weather that lends its unique character to Christmas. A Christmas day in India or Burmah must necessarily be only a caricature of the real thing and exiles from Northern latitudes who "keep up" the affair on December 25th, only do so for the sentimental reasons. Decidedly the ice and snow must be present and the country side bare and desolate for Christmas to carry its full meaning for Anglo-Saxons, Celts and Teutons.

And what a spectacle it is then! Man with his back towards that blazing Yule-log can look from his little window and survey Nature at war with him for his very life. He sees the struggle for existence which has haunted humanity in all its stages of evolution planted upon his very door-step so to speak. I believe it is Max Nordau who says that the vital point in the evolution of humanity was when some studious little man-monkey in long ages past discovered how to kindle a fire. Here then is a tremendous idea for a Christmas symphony! Man in his tiny artificial world called a house, with his food

supply artificially preserved, hugging the Christmas fire; and on his window-sills, roofs, etc., etc., cold and callous Nature unconcerned whether he lives or dies. Here is poetic material for the greatest of composers.

Yet it is very doubtful if composers will gather inspiration from such a picture and such a doleful outlook as the above. And even if one did, the technical difficulties that stand in the way are much greater than one might suppose on casual reflection. For example music is a distinct *affirmation* of life. It is essentially an expression, and one cannot express without assuming some kind of potent or latent life. It is easy enough in the spring-time when everything glows and radiates, and the earth is pulsating to seize a chunk of inspiration and mould it. One feels part *of* the world, and after all music is an organic growth like a man or a potato. But in winter the earth is a denial of its very self and music simply *cannot* negate. Let the reader try to imagine how he would express bareness and desolation in music! And moreover let him remember it must be a desolation pregnant with meaning. (The paradox is necessary here.) The rippling, twining polyphony of a Bach is far too subtle, the bounding strides and rhythmic stress of a Beethoven are too architectural and dramatic; the sensitive chromaticism of a Wagner or Franck too luscious and warm for a dreary winter solitude.

And upon reflection one cannot remember that the chill cold gloom of winter has ever received adequate treatment. Wagner dealt with the psychology of fire, water, springtime, roaring seas, and autumn tints, but the solemnity of winter seems to have escaped his notice completely. Here and there composers have dragged a little snow and ice in by the heels so to speak, but nobody seems to have seen what a fine background it would make for a musical drama dealing with fate and doom.

It would indeed be refreshing if some altruistic minded soul gave the world a "Christmas" served up in symphonic fashion or perhaps chorally expressed. Most artists would relish such work if it ignored for the nonce the religious sentiment and the "beer and skittles." A Christmas carol is all very well in its way, but it is scarcely the last word (or the first) in art. And artists have the right if not the means to live like other people. Let us then preserve our souls in patience and one day we may hear a musical composition dealing with Christmas time, the Yule-log and the bleak, desolate hedge-rows on a really vast and cosmic scale.

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ROBERT RALPH.

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

IN London there is discord growing among theatre musicians. Not that this is anything unusual, either in London or the provinces, but the cause, on the present occasion, is not lack of harmony, but smallness of wages. Picture houses have given employment to large numbers of the type of musical-instrument player who can hardly be dignified with the name of musician (though there are as certainly musicians among them as there were field-marshals among Napoleon's rank and file), but who are capable enough of filling a seat in an orchestra. The consequence is that some of them, aware of the demand, are growing too big for their evening dress coats.

I am afraid they are cutting a stick to break their own backs. For there is nothing easier than getting a fiddler. The continent of Europe is literally strewn with men who can play all sorts of instruments; men who would gladly accept a manager's offer of thirty shillings a week for the evenings, and find other occupation in the day-time. Moreover, there is another source of supply upon which managers have cast their eyes. There are more women than men in England who can play musical instruments, and a woman's orchestra is no novelty.

And that reminds me of another theme for a passing note. Bartle Massey's opinion that "there isn't a thing under the sun that needs to be done at all but what a man can do better than a woman" is in sure process of being dis-

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credited. Nowadays woman wants to do everything that man does. The latest thing she wants to do is to play the bagpipe! So at least I gather from an enquiring member of the sex who writes to a London musical journal demanding to know whether the bagpipe cannot be sounded as well by players in petticoats as by Highlanders in kilts.

The answer—given by a Scotsman, too— is somewhat alarming. Any young lady with average intelligence may, we are told, become an efficient player on the bagpipe. Nay, there are already, it seems, several good lady pipers, one in particular, who regularly competes with leading male pipers, and, in addition to money prizes, has won over forty gold and silver medals, two silver cups, and other valuable articles. Clearly the sex is getting on. Alcibiades, the Greek philosopher, parted with his flute because it distorted his features, but your modern emancipated female is not so easily put out of countenance as the ancient Athenian. She has already attacked the bassoon and the big drum; now she essays the bagpipe. There is just one consolation: she cannot blow quite so hard as the average male!

I wonder how the Wagnerians relish the yarn told by Bill Nye, the American humorist, of his meeting with the composer? Nye says that he remarked to Wagner: "your music is beyond my comprehension; but I always feel sure when I hear it that it is really much better than it sounds." This must have left Richard in rather a puzzled frame of mind. Still, it was not so hard on the "music of the future" as the author of "Carmen," who said he could compose a much better thing than the overture to "Tannhauser" after hearing his cat walk over the keyboard.

Talking of Wagner, I have received a copy of the third edition of Bernard Shaw's book, "The Perfect Wagnerite." The book is a commentary on "The Ring," and this new edition contains a fresh chapter about the reaction of Wagner's changed political views on the career of Siegfried in "Die Gotterdammerung." Wagner was sixty in 1876 when he finished the score of the opera, and the history of Germany and of France had altered the political theories which he held in 1848, and which, according to George Bernard Shaw, were responsible for the plan of "The Ring." Wagner no longer believed in Siegfried, so he killed him, and turned the task of regeneration over to Parsifal. At least, that is Mr. Shaw's explanation. You pay your money (for the book), and you take your choice!

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cussing just now "the autocracy of the piano." I have often thought of writing a scathing article on that same subject, especially when fate has compelled me to live beside a piano-thumping amateur. There is no doubt about the autocracy of the piano. To hear some people talk and to read certain theoretical primers and musical journals, it might be thought that the piano was *the* one and only musical instrument in existence; that "music" and "piano," "musician" and "pianist," were interchangeable terms. It is not at all uncommon for pupils to say: "I have only one music lesson a week," meaning thereby one piano lesson, when all the time they have lessons as well in singing, or violin, etc. Again, the remark has been heard: "I have not had my *music* lesson to-day," when both a harmony and a singing lesson had been received; thus showing that, in the minds of some young people, "music" means the piano and the piano alone.

Now, granted that the piano is a popular and a universally domesticated instrument, that it is a fine, even at times an expressive and noble instrument, is that sufficient reason why it should arrogate to itself the functions of absolute monarchy and become a tyrannical autocrat? It is not only that every concert season brings endless pianoforte recitals, and regularly produces swarms of new "recitalists," whereas violin recitals, cello recitals, etc., are conspicuous by their absence; nor is it only that the name of teachers of the piano, as compared with the name of teachers of stringed or wind instruments, is legion. It is rather the general tone in which the instrument itself, its players, and all that appertains to it, are spoken of, not merely by many amateurs, but by certain professionals as well—it is this that seems to call for a protest.

To some of the professionals it is a matter of the most supreme interest that a new pianist has arisen, that a new system of technique is proposed, and they will talk by the hour of these rival methods, of tone production and finger gymnastics, of the merits and demerits of style in famous (indeed, even inferior) pianists, and wax eloquent in defence of their favourite system and in depreciation of every other system. While never a word is heard from them of that new symphony, opera, or oratorio, absorbing for the moment the attention of the musical world, nor of the great violinists, the distinguished conductors, the "coming" composers, whose names are on so many lips. Yes, I agree that it is time we did something to stem the autocracy of the piano. But how shall we begin?

J. CUTHBERT HADDEN.

THE THEATRE AS IT IS AND AS IT SHOULD BE IN ENGLAND

(*Special to* MUSICAL CANADA *by Professor Wesley Mills*)

DEVELOPMENTS in connection with cinemas are constantly taking place, the most noteworthy being, perhaps, the Kinoplastikon of the Scala Theatre which has all along been the pioneer in this department. By this device whole size figures appear on a lighted stage without the use of any screen. They seem to be solid and talk, sing, dance, etc., in the most remarkable and realistic fashion, the movements corresponding completely with the words and music. Not a few plays have now been "filmed" and one writer asserts his belief that the day is not far distant when every highly successful drama will be thus preserved simply as a matter of record. Some of the most prominent actors of the day have appeared in these filmings:—among others, Arthur Bouchier, Sir Herbert Beerbohm Tree and Sir J. Forbes Robertson—not without putting much money in their purses.

But while all this is going on the theatres are more and more the sufferers from the competition, while even the music halls and most remarkable of all, the musical plays, are not quite beyond the range of this rivalry. Why this success? To look no farther, many of the cinema houses are not only comfortable but elegant in every part and the prices of admission are small. On the other hand many of the theatres are uncomfortable. The seating is unsuitable in the cheaper parts, most of them draughty and not a few ill-lighted.

London music halls have been flooded with "revues." These are supposed to be French in character and origin. The revue is indeed of French origin but what is given in London is either English or American. They all have one characteristic in common—utter banality. Their appeal to any other than empty minds can only be through the eye. The taste in dress, etc., is often good. One genuine French revue had a long run at the New Middlesex Theatre (hall). All the people in it were French and spoke French. It was in fact in all respects an importation from Paris. It had characters new to people here and was very elegant and sufficiently scandalous to draw large audiences for many weeks. It has been succeeded by another.

In the music halls and some of the theatres we have had appeals through all variations of the boudoir, the pyjamas, etc., and now we have come to the bath and the not wholly invisible nude bather. Why such an artiste as Miss

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Gaby Deslys should be encouraged in one of the best music halls in London has been a puzzle to many people. She is now paying a second visit to the Palace Theatre (hall). Of her performance or part of it a writer in the *Referee* has said: "Personally I do not think such an exhibition should be allowed on any stage." Let us hope that the majority agree with him.

But where is the Censor all this time. If there be any sufficient reason for the existence of such an official at all, it is surely to guard the young against exhibitions that are immoral or prurient. The Censor seems to suffer from periods of mental blindness and apathy followed by attacks of quite another character. Just now he is getting credit for having removed the ban on Scriptural plays for has not Sir Herbert Tree just produced one of his greatest spectacular plays—professedly a religious one, in reality only a great oriental spectacle bearing the title "Joseph and his Brethren."

It is not so long ago that other eminent actor managers were refused permission to produce such plays. Why this change? A well-known playwright has said that any play will be licensed if a sufficient number of people wish to see it. Some actor managers by the use of methods others despise, aided by the influence of certain newspapers, can do wonders. It is much easier to predict the effect on the box office than the result for the Bible, religion, reverence for sacred things, etc. Certainly the public in one way and another gets much more for the eye these days than for the mind.

One result of the altered condition of things now existing in places of amusement has been a radical departure by one theatrical manager. Instead of a curtain raiser the manager of the Comedy Theatre began a new experiment a short time ago. He substitutes a few music hall "turns." If this means the beginning of the end of the short play in the theatre it is unfortunate, for some of the most telling plays of the last two years have been these very curtain raisers—but now one might be excused for believing that in the theatrical world old things whether good or not are passing away and all things becoming new. Yet amid it all there is progress. In spite of the fact that there is triviality and inanity—or worse sometimes—the condition of things in the "halls" is on the whole more satisfactory than ever before. The picture shows are improving and at the present moment several sterling good plays are on the boards of London theatres.

I can congratulate Canada on the prospects of an immigration of distinguished English actors to take place in the near future, such as

probably has never been contemplated in one season before. Canada is to have the opportunity of welcoming Cyril Maude, F. R. Benson, and Martin Harvey, who have never, I believe, acted in Canada before and Sir J. Forbes Robertson who is to make his farewell tour. Mr. Maude is not only a very popular comedian but a man much respected for his admirable private character, and his benevolent disposition. Few have done more in connection with the charitable organizations of his own profession. He will be accompanied by his daughter, a serious student of her art and a charming young actress. Canadians will simply love Miss Margery Maude.

Mr. F. R. Benson has, probably, done more to make Shakespeare known to the English people and schooled more actors and actresses than any living Englishman. He has never wavered in his devotion to the greatest of dramatists, and his tours in the provinces and his summer season at Stratford have made history.

Martin Harvey is not only a high class actor but one of the progressives. His new productions and his revivals in London and elsewhere within the past two years should have made the English public grateful. He is one of the few who have tried to do justice to a neglected pioneer, William Poel, whose work with that of Craig and the German Reinhardt has so much in common. Each is a genius in his own way, though each works largely independently of the other.

Mr. Maude's stay is to be short but Mr. Benson and Mr. Harvey are to make extended tours and Canada is very fortunate in what is before it. Sir J. Forbes Robertson, equally respected as man and actor, is well-known to Canadians in the larger cities at least. Whether Mrs. Benson and Mrs. Harvey will act with their husbands in Canada as they usually do here I am unable to say, but it is likely.

Considerable stir in the theatrical world was caused by the bestowal of a baronetcy on J. M. Barrie and many asked the reason why, especially as such writers and educators of the public as Henry A. Jones, F. R. Benson, John Galsworthy, and others, not to mention G. Bernard Shaw (who possibly would not accept such an honour) are passed over. J. M. Barrie has written some admirable dramatic miniatures, and caught the fancy of the public in several plays of no great merit as judged by high standards, but he has written no great play and the description of Nebuchadnezzar's image will apply to not a few of his theatrical productions. Had an unknown author's work appeared as "What Every Woman Knows," the critics would have likely told the author next morning that

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his was a work of some promise but so artificial and ill-constructed that he could not expect it to succeed; and its run would have been short for the London public listens to its critics as if they were oracles. Sir J. M. Barrie has done something to amuse the public but little to educate or greatly improve it. A portion of the public that does not follow the blind lead of a majority has expressed disapproval of his last play produced recently.

Space is wanting for any account of the season of the Irish Players from the Abbey Theatre, Dublin, which lasted some weeks at the Court Theatre. These players and their repertoire are alike unique and admirable. Nor can I more than refer to Miss Horniman's season at the same theatre. Miss Horniman is a name to conjure with by reason of what she has done in the provinces and in London to exalt the theatre in the eyes of the nation. Many actors and actresses now holding important positions in London, got some of their beat training as members of Miss Horniman's Company. Perhaps the most successful of all these is a lady known in some parts of Canada, Miss Edyth Goodall. This conscientious, hard-working and highly endowed actress is now playing at the Haymarket in "Within the Law." She has in several respects no superior in England at the present moment.

Another artist well-known in Canada must not be wholly passed by. Probably few there are aware that Mr. Lawrence Irving is not only an actor of special merit but a scholar, a linguist and a skilful writer and adapter of plays, as illustrated in the latest instance by his adaptation of Lengyel's "Typhoon" for the English stage. Not only has his work been admirably done, but Mr. Irving gave London one of its great surprises by transforming himself into a representative of the Japanese race so perfectly that some pronounced him an improvement on the original. This play, one of London's best, has been a real success and I am glad of it, for Mr. Irving is a man of high artistic ideals.

What of Shakespeare? It has been said that he is a stranger in his own country and there is much truth in the remark. Apart from Mr. Benson's tours and his season at Stratford and some half dozen plays in London during an entire year, what have we had? The British Empire Shakespeare Society under the guidance of Mr. Acton Bond (Canadian by birth) does what it can by readings usually without costume, in which each character is represented by a different actor. But think of a London that is satisfied with half a dozen Shakespeare plays in a year and attending some of these in no whole-

hearted fashion; for while Sir Herbert Tree deserves all credit for instituting an annual Shakespeare season, lasting this year three weeks, some four or five plays being given, he could not have been greatly encouraged by the attendance.

Reference must be made to the efforts of Mr. Granville Barker on the one hand and Mr. Harvey on the other to put a few plays of our great dramatist before us in a way that was new and simple, for the original ideas of which, they have both expressed their partial indebtedness to Mr. William Poel more especially. But while England is thus neglecting its greatest literary luminary, Germany is making him known everywhere by its schools and theatres. Berlin, at the present time, is preparing to give in rapid succession no fewer than eighteen of Shakespeare's plays produced in Reinhardt's best style. And yet there are people from whom we expect better, ready to tell us in a loud voice that there is nothing the matter with the theatre. Have they ever read what happened to the priests of Baal?

(To be continued)

* *

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IX.—LISZT AND HIS LOVES

No musician who ever lived was more worshipped by the fair sex than Franz Liszt. Indeed some of the stories told in this connection are almost incredible. A woman once cried out in a sort of agony: "If only Liszt would love me for a single hour, that would be joy enough for life." Female admirers collected the stumps of his cigars, and one lady was known to actually wear around her neck as a sachet half of a cigar that he had smoked! Once when he left a glove on a piano, high-born dames struggled for it and in the end parted it in shreds amongst them. An eminent singer made her way into his presence in male attire, hopeless of attracting him by other means. Ladies would assail him on the steps of his hotel and crown him with flowers. A Polish countess once received him in a boudoir ankle keep in rose leaves.

I repeat, it seems incredible. But there is no doubt about it. Even after Liszt had become an Abbé (in 1865, when he was 54), and when his priestly garb should have acted as a check on the sex, he was subject to the same excessive adoration. Mlle. Gautier, who saw a good deal of him and his "circle" at Weimar about 1868, said that the women "hurried toward him, and, almost kneeling, kissed his hands raising looks of ecstasy to his face." Franz Servais, one of his intimates, told this lady that so far from the priestly habit restraining the devotees, it inflamed them the more. "It has all the fascination of forbidden fruit," he said. "Liszt exercises, moreover, an extraordinary influence over the women who understand and admire him. Some of the women undoubtedly go too far. It leads them into a sort of idolatry and fetichism. They dispute over a flower he has touched, they gather up the ends of his cigars, and those who are sufficiently independent and are able to do so, follow him from city to city all through the year."

Did Liszt like all this attention? Undoubtedly. Servais declared that "he would be very unhappy without the atmosphere of adoration which surrounds him. He loves the incense of these excessive flatteries. He feels the need of this mystical kingdom, and in order to hold it together, he distributes his favours very simply, according to the merits of the recipients, or in the order of his own preferences." His behaviour towards lady pupils was sufficiently significant. Borodin, the Russian composer, who visited him at Weimar, wrote: "If a lady pupil did well, he kissed her on the forehead, and

she kissed his hand. If she were young and pretty, he would kiss her—well, *not* on the forehead. This is the custom between Liszt and his lady pupils. Evidently he had a weakness for the fair sex." Emil Liebling was able to corroborate this when he met Liszt, then a man of sixty-four. Liszt, he said, "shared with General Sherman and Bismarck a naive fondness for kissing pretty girls, and there seemed no lack of suitable material. He exhibited rare judgment in knowing just where to draw the line, and if 'twas but a faded flower who presented herself, she had to be content with the privilege of kissing his hand." This much in general terms about Liszt and the sex whom Rubinstein called adorable.

To tell the story of Liszt's individual loves would take a small volume; here I can deal with only the more outstanding episodes. The first to speak of is Caroline Saint-Cricq, a tall and handsome French girl of seventeen, who occupied the dangerous situation of being the alluring young Liszt's pupil. Liszt was just emerging from his teens at the time. Caroline's mother was dying, and saw how things were progressing. "If she loves him, let her be happy," she pleaded with her husband. He promised, but he was a haughty man, with high ambitions for his daughter, and he broke the promise when his wife was dead.

He asked Liszt what his competence was, and Liszt was obliged to answer that he had nothing but what his musical gifts might bring him. That was enough. Liszt was crushed. He fell dangerously ill, and his death was even announced. Ten years later he wrote of "that maiden chaste and pure" as the sacrifice he had tearfully offered to the God of Christians. Renunciation of all things earthly temporarily followed this early disappointment. But only temporarily. As Dr. Kapp says, Liszt "was neither made to do without a woman, nor to remain faithful to one alone."

Not long after the close of the Caroline episode, Liszt met a "sparkling, witty, young, beautiful" girl who had married an elderly Duke.

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The duke innocently invited Liszt to winter at his country house, and Liszt got involved in the "silken fetters." What happened exactly we do not know, though we know that when Liszt returned to Paris he wrote letters to the lady which, he said, gave him his first practice in the "lofty French style."

When fairly clear of this intrigue, he fell under the spell of "George Sand," the woman who so enslaved poor Chopin. She was already separated from her husband, another elderly specimen, and was looking about for disciples of the other sex to embrace her free love views. But George Sand, though intellectually brilliant, was not pretty; and the strong personality of Liszt saved him where the more effeminate character of Chopin led to absolute surrender.

Curiously enough, it was with another "writing woman" that Liszt next took up. This was the "enchantingly graceful" Countess d'Agoult, better known under her pen name of "Daniel Stern." Liszt met her when he was twenty-three, and she twenty-nine, with three children and a husband twenty years older than herself. The story bears a lot of telling, but briefly it is this. The countess left her husband and flung herself at Liszt with an ardour which quite intoxicated his senses. For five years they lived together, and three children were born, illegitimate pledges of the countess' affection. Of these it is only necessary to say that one, Cosima Liszt, became the second wife of Wagner, and still lives to perpetuate his fame. Liszt ultimately deserted the countess because, according to Ramann, the countess "made strong demands for the acceptance of her opinions upon his works." In other words, Liszt would not have a fireside critic of his composition. Probably there was a stronger reason for the separation than that.

The next "episode" was even more curious in some respects. The lady in this case was the Princess Carolyne von Iwanowska, the daughter of a rich Polish nobleman. She, too, was married—to a Russian cavalry captain—Prince Sayn-Wittgenstein—and had one child, a daughter. She was a woman of brilliant gifts, while her husband was commonplace and "intellectually unimpressive." She tired of the husband, and when, in 1847, Liszt floated across her horizon, she became so fascinated by him that she first offered him her purse and then offered herself. Mutual admiration ripened rapidly, and a crisis followed within a year, when the lady left her husband and fled to Liszt at Weimar, taking her daughter and all the available cash.

For twelve years the Princess lived with Liszt, his wife in all but the name. He was completely captivated by her. When on tour he wrote her so many letters that they make four published volumes. In these he would call her his "angel" and tell her that he adored her from morning till night and from night till morning. At first the lady's husband had hoped to prevail on her to return to Russia, but failing in this, he (a Protestant) secured a divorce for himself.

The princess was a Roman Catholic and the church stood in the way of her marriage to Liszt. But at length, in 1860, she resolved to go to Rome and press her Liszt suit in person. The Pope's sanction followed within a year, and the Liszt wedding was fixed for the master's birthday, October 22nd, 1861. Liszt arrived in Rome for the ceremony two days before. All arrangements had been completed, and no hitch was anticipated. But the princess' relatives, enraged at the scandal the lady had brought on their family, approached the Pope at the last moment about having the marriage interdicted. On the morning of the twenty-first, Liszt was staggered to get a message from His Holiness putting off the marriage on the ground that his sanction had been irregularly obtained.

To the princess this was a fatally crushing blow. She read the unexpected interposition as a direct hint from Providence, and she went to her grave twenty-six years later without legally bearing the name of the man for whom she had sacrificed husband and home, position and friends. To the end she and Liszt were lovers, however remote. When he died in 1886, it was found that he had made her his sole heir and executrix. She outlived him only one year, and was laid to rest near St. Peter's to the strains of Liszt's Requiem for the death of the Emperor Maximilian. It was four years after the frustrated marriage that Liszt took holy orders and became an Abbé. Perhaps in this way he wished to announce to the world that his projects of marriage had been finally abandoned.

J. Cuthbert Hadden

* *

Several musical events occurred too late in November for notice in this issue.

The Mendelssohn Choir of Toronto

Dr. A. S. Vogt, - Conductor

In association with

The Chicago Symphony Orchestra

Mr. Frederick Stock, - Conductor

Massey Music Hall, February 2, 3, 4 and 5, 1914

Assisting Artists

MISS FLORENCE HINKLE, -	SOPRANO
MISS MILDRED POTTER,	CONTRALTO
MR. REED MILLER, -	TENOR
MR. HORATIO CONNELL, -	BARITONE
MR. HAROLD BAUER, -	PIANIST

Monday Evening, February 2nd.—Verdi's "Stabat Mater" and excerpts from the Manzoni "Requiem" in commemoration of the Verdi centenary; Moussorgsky's "Joshua" and *a cappella* numbers.

Tuesday Evening, February 3rd.—Wolf-Ferrari's "La Vita Nuova"; "Viking Song" by Julius Harrison; Kremser's "Prinz Eugen," and *a cappella* numbers.

Wednesday Evening, February 4th.—Sir Edward Elgar's "The Music Makers," and Coleridge-Taylor's "A Tale of Old Japan."

Thursday Evening, February 5th.—The programme will consist of works by Verdi, Wolf-Ferrari, Coleridge-Taylor, Tschaikovski, Bantock, Sibelius, Nowowiejski and others.

Thursday Afternoon, February 5th.—Orchestral matinee under Mr. Frederick Stock, with Mr. Harold Bauer, Solo Pianist. Symphony, Brahms No. 4, E Minor; Concerto for Piano, Schumann.

Subscription Lists close December 16th.

Lists at Massey Music Hall, the Music Stores, and members of the Committee and Chorus, from whom a prospectus giving full information can be had.

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MUSIC IN MONTREAL

MONTREAL, *November 27th, 1913.*

DESPITE the unstinted time and money which has been spent to make the venture a success attendances have been so poor at the performances of the National Opera Company of Canada, since its official inauguration the evening of Monday, November 17th, that a heavy deficit must assuredly be faced if matters do not show a marked improvement before the end of the season.

That the people of Montreal are altogether indifferent to grand opera, and prefer trashy musical comedies, or dancers trading on their notoriety, is difficult to believe, but the fact remains that opera as satisfactory as has ever been heard in Montreal, even in the palmiest days of the old Montreal Opera Company, is for some unaccountable reason or other failing to attract attendances which can be said to be even paying.

Mr. Max Rabinoff and his corps of trained assistants have been indefatigable in their efforts to make each opera produced a shining success, and in many ways this goal has been reached. "La Gioconda," with which impressive work the season opened, found neither the principals or the chorus quite free of nervousness, but "Butter-

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fly" given on Tuesday, and "Thais" before a wretched house on Wednesday, were revelations of artistic excellence. The real success of the opening night was found in the "Dance of the Hours" with Miss Ethel Gilmore, a Hamilton girl, as premiere danseuse.

Maria Claessens, "our own Marie" as she is affectionately called by Montreal opera *habitues*, was given a tremendous ovation appearing, in "Gioconda" as *Laura*, while Agide Jacchia, who with his talented wife, Esther Ferrabini, has helped to make grand opera in Montreal, was received with a tremendous outburst of applause when he came on the stage after the second act.

The second performance of "Gioconda," given the evening of November 20th, was far better than on the opening night of the season, but the house was if anything poorer.

For the sake of future grand opera in Montreal, it is to be sincerely hoped that the National Opera Company will for the remainder of the season receive the generous support which is its due.

St. Cecilia's Day, Saturday, November 22nd, was made the occasion for several musical events in the city chief among which was a grand concert organized by the band of the 65th Regiment, and which was given before a crowded house in the regimental armoury on Pine Avenue. Professor J. J. Goulet prepared a very interesting programme including the overture of "If I Were King," and Svenden's famous Swedish "Coronation March," with other characteristic pieces.

The Sunday night concerts given under the auspices of "Concerts Limited" are proving to be most popular and large audiences have been the rule rather than the exception since the present series of entertainments was inagurated.

Mr. Shea provided his admirers with an altogether unexpected treat at the concerts on Sunday 9th, when he presented as violin soloist, Miss Valentina Crespi, a protegee of the Queen of Roumania (Carmen Silva) and Italy. The fact of Miss Crespi having hobnobbed with European royalty, however, did not appeal to her audience nearly so much as her work which created a furore. So pronounced a hit was Miss Crespi that a special concert in Windsor Hall is being arranged for her by Mr. Louis Bourdon, the well-known local manager.

Mr. Plamondon Michot, the popular professor of vocalism, and director of the Plamondon Michot School of Singing is preparing to bring out his choral society this season in even greater strength than last. He has succeeded in forming a truly remarkable choir, and its first appearance at the Ritz-Carlton on December 11th is being looked forward to with pleasurable anticipation.

Lovers of violin and 'cello playing are anxiously waiting the local appearance in the Princess Theatre, early in 1914, of Ysaye and Gerardy who will be heard in joint recital.

Clara Butt and Kennerley Rumford will be heard in the Arena in April, and there is a possibility that Arthur Friedheim, the noted pianist and pupil of Liszt, will be heard here again very shortly.

H. P. F.

* *

AT THE CAPITAL

OTTAWA, *November 26th, 1913.*

SOME of Mr. H. Puddicomb's pupils were heard at a piano recital given in the Canadian Conservatory of Music on the 27th ult. The programme comprised numbers by Bach, Chopin, Schumann, Liszt, and Rubinstein. Without particularizing in any way, but speaking broadly, this recital like many others given by the Conservatory, brought out pupils of a high order, both of technique and interpretation. This is said after having repeatedly heard Mr. Puddicomb's pupils, and it is therefore with pleasure, and with a due appreciation of its value that one is able to say, that we have with us a teacher of exceptional ability who is doing excellent work on behalf of musical education and advancement, Mr. Puddicomb's recitals have already become a feature in the musical development and activities of the Capital.

On Wednesday evening, November 12th, Mr. Edmund Sharpe, A.R.C.M., organist and choirmaster of Stewarton Presbyterian Church, gave the musical community an opportunity of hearing Maunder's "Song of Thanksgiving," sung by his excellent choir. It is the first time I have ever heard the choir, and their singing was indeed admirable. Especially good were the sopranos and altos, singing with a musical understanding, which reflected great credit upon their conductor. Mr. Sharpe was assisted by Mr. E. Rochon, violinist, and Mrs. W. G. Kirby, soprano; Miss E. Hinchcliffe, contralto; Mr. W. Morrison, tenor; Mr. Waldcroft, bass.

The Gilmore Course of concerts was brought

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to a brilliant closing by a joint appearance in the Russell Theatre of Arthur Friedheim, pianist; Robert Pollak, violinist, and Edward Lankow, bass. The concert was given under the patronage of the Governor General, and the Duchess of Connaught. The Governor General accompanied by H.R.H. Princess Patricia and a brilliant suite occupied the Vice-Regal Box. The last concert of the series, to have taken place on November 27th, by the Grand Opera Quartet has been postponed for the present.

The good news has been disseminated that Ottawa is to have three presentations of grand opera here by the National Opera Company of Montreal. The dates mentioned are December 22nd and 23rd. On Monday, December 22nd, "Gioconda" will be given, Tuesday matinee, "Butterfly;" Tuesday evening, "Thais" with full cast, orchestra, chorus, and ballet. The remainder of the week will be taken up by the Sheehan Opera Company, so that the year will end in a brilliant operatic *fanfare* quite unusual in Ottawa.

We are again indebted to the Morning Music Club for another most enjoyable musical event on November 13th, in St. Patrick's Hall. Mr. Rowe, baritone, of Montreal, was heard in a delightful programme of English, French, and Italian songs, sung with such artistry and finish as to make the recital a memorable one, and a desire for its repetition. Mr. F. H. Blair, of Montreal, at the piano by his graceful accompaniments won much favourable comment from a very large audience. Mr. Rowe has I believe joined Mr. Blair in establishing a branch in Montreal of the Columbia Conservatory of Music.

To Mr. Donald Heins we are indebted for what promises to be a very enjoyable concert in St. Patrick's Hall, on the evening of December 1st.

On that occasion Miss May Mukle, 'cellist, of London, Eng., will be heard for the first time, and from the extensive array of laudatory press notices a great treat is in store. Miss Mukle will be assisted by Mr. Donald Heins, violinist, and Miss Auriol Jones, pianist.

A recital of sacred music was given in the Stewarton Presbyterian Church on the evening of November 25th, by Mr. Edmund Sharpe, baritone, assisted by Mr. Arthur Dorey, organist of Christ Church Cathedral. The programme selected by Mr. Sharpe was admirable and given with the finish and musicianship which has made these recitals already very popular. I regret space forbids my giving such an excellent programme.

A farewell song recital by Miss Teresa Frances Wolfe will be given Tuesday evening, December 9th, in the Chateau Laurier. Miss Wolfe will be assisted by Miss Irene Chabot, pinaist, and Mr. Arthur Dorey, at the piano. Both Miss Wolfe and Miss Chabot are young Ottawa musicians of great promise.

During the *regime* of Lord Aberdeen, His Excellency had a small chapel built for the use of his Excellency's staff and his own family. At the same time at his own expense he provided a one manual Warren Pipe Organ which has remained at Rideau Hall ever since. During the recent visit of H.R.H. the Governor General in England, he obtained the consent of Lord Aberdeen to give the organ to St. Bartholemew's Church here, and it is now being removed much to the delight of the congregation who were much in need of the thoroughly appreciated gift.

A splendid committee of ladies has been organized by Mrs. A. G. Parker, wife of the manager of the Bank of Montreal, who will assist the already existing committee of the Ottawa Symphony Orchestra, of which Mr. Parker is the Honorary treasurer. It is hoped by this means to put this organization on a permanent footing, an accomplishment much to be desired.

We are promised in the near future a concert by Kathleen Parlow, assisted by two Canadian artists, Miss Ursula Lawrence, soprano, and Miss Caverhill, pianist, both of Montreal.

L. W. H.

* *

Mr. Harry B. Williams has resigned his position as baritone soloist of Trinity Methodist Church, which position he has held for nearly three years, Mr. Williams will not resume choir work for some time.

* *

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MR. VIGGO KIHL

Among the several recent appointments to the faculty of the Toronto Conservatory of Music is that of Mr. Viggo Kihl as professor of the pianoforte. He is a brilliant acquisition. The

Viggo Kihl

London Times, in its criticism of one of his recitals, said:—

"Herr Viggo Kihl is a pianist who possesses so many of the qualifications of a beautiful player and is so free from modern affectations and eccentricities that he could hardly help making his recital a genuine success. His programme included the Waldstein Sonata of Beethoven, a Prelude and Fugue of Bach, Handel's 'Harmonius Blacksmith' Variations, the Ballade in A flat of Chopin and several of his Preludes, Mendelssohn's 'Rondo Capriccioso' in E minor, and a Polonaise by Liszt. Mr. Kihl has a beautiful, clean touch, capable of a great deal of variation in tone, his sense of rhythm is well developed and his interpretations, while they remain entirely natural and straightforward, have a charm and individuality of their own. We should also add that Liszt's Polonaise in E major was given without the usual hitting and smashing, with the result that it sounded quite like music."

Mr. Kihl was born at Copenhagen on November 11, 1882. He entered the Leipsic Conservatoire in 1898, and remained there for three and a half years. He then returned to Copenhagen and performed frequently at concerts. In 1907 he came to London. He has performed with success at the Aeolian, Bechstein, and Steinway Halls, the Royal Albert Hall, and the Crystal Palace, as well as in the provinces. Last year he went on tour with a concert party to South Africa. During recent years he collected foreign news for the *Musical Times*."

* *

HAROLD BAUER

Harold Bauer has been engaged as soloist for the orchestral matinee concert to be given on Thursday afternoon, February 5th, by the Chicago Symphony Orchestra in the Mendelssohn Choir series. His standing in the world of music is aptly described by the phrase "master pianist," a term employed by one of America's foremost critics when Bauer visited this country several years ago. It suggests to a nicety the pianist's overwhelming victory over the manifold technical difficulties of his art, combined with his fine poetic insight, his splendid musicianship, and his marvelous powers of interpretation. Master pianist is Bauer in every sense, a fact

Harold Bauer

which America as well as Europe long since has recognized and appreciated.

Of German-English parentage, Harold Bauer was born in England. Every member of his

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family was musical. As a boy his gifts attracted wide attention, particularly his violin playing and a violinist's career was uppermost in his mind until Paderewski persuaded him that his greater talent was that for the piano. After a period of study in Paris, which has since been his home, Bauer's *debut* was made under peculiarly propitious circumstances, and the result was a positive furore. Tours of every section of Europe were made during the next few seasons, and the pianist's fame soon was firmly established. In America, Bauer made his first appearance in 1900, with the Boston Symphony Orchestra, and a limited tour followed. Since then he has visited this country no fewer than six times, and always with marked success. He has played with every symphony orchestra in America, while his recital appearances have embraced the most important cities from coast to coast.

* *

MENDELSSOHN CHOIR CONCERTS

THE annual announcement for the seventeenth season of our premier choral society has just come to hand, and a perusal of it indicates a magnificent offering of choral and orchestral works at the concerts to be given in Massey Music Hall, on the 2nd, 3rd, 4th and 5th of February next. Dr. Vogt's sojourn in Europe last year has evidently borne fruit in the discovery of several new compositions of outstanding importance, notably Sir Edward Elgar's choral ode, "The Music Makers," for contralto solo, chorus and orchestra; "A Tale of Old Japan," cantata for soli, chorus and orchestra, in addition to a famous "Stabat Mater," by Verdi; an Austrian folk-song, "Prinz Eugen," arranged by Kremser, and sung with thrilling effect by the Vienna Maennergesangverein last winter.

The Chicago Symphony Orchestra (formerly the Theodore Thomas Orchestra) under Mr. Frederick Stock, at its full strength of ninety players, has again been engaged to co-operate with Dr. Vogt's chorus, while a quartette of leading soloists will also take part in the concerted works. A synopsis of the programmes, which are subject to some changes, follow:—

Monday evening, February 2nd: The choral numbers will include, Verdi's "Stabat Mater," and excerpts from the "Manzoni Requiem;" Moussorgsky's "Joshua," and unaccompanied numbers by Tschaikovski, Max Reger and Jean Sibelius. Soloists—Miss Florence Hinkle, soprano; Miss Mildred Potter, contralto; Mr. Reed Miller, tenor, and Mr. Horatio Connell, baritone. The orchestral numbers will be overture, "Leonore," No. 3, Beethoven; Overture to a Greek Tragedy, Bantock; and "Italia," a rhapsody by Casella.

Tuesday evening, February 3rd: Part I—"The New Life," by Wolf-Ferrari, based upon the text of Dante's "La Vita Nuova," for soprano and baritone solo, chorus and orchestra. Part II—Julius Harrison's "Viking Song," and Kremser's "Prinz Eugen," for men's chorus and orchestra; Colin Taylor's "Songs of the Madonna," for soprano obligato and women's chorus and *a' cappella* numbers by Sir Frederick Bridge, Granville Bantock and Frederick Bullard. Soloists—Miss Florence Hinkle, soprano; Mr. Horatio Connell, baritone. The orchestra will contribute "Life's Dance," Delius, and Tone poem "Death and Transfiguration" (Opus 24), Strauss.

Wednesday evening, February 4th: Part I—"The Music Makers," cantata by Sir Edward Elgar, for contralto solo, chorus and orchestra. Soloist—Miss Mildred Potter. Part II—"Tale of Old Japan," by Coleridge Taylor, for soli, chorus and orchestra. Soloists—Miss Florence Hinkle, soprano; Miss Mildred Potter, contralto; Mr. Reed Miller, tenor; and Mr. Horatio Connell, baritone.

Thursday afternoon, February 5th: The Chicago Symphony Orchestra (founded in 1891, by the late Theodore Thomas) will present, under the direction of Mr. Frederick Stock, the following programme: Carnival Overture, Braunfels; Symphony No. 4, E. Minor (Opus 98), Brahms; Concerto for Pianoforte, Schumann. Soloist—Mr. Harold Bauer. Rondo, "Till Eulenspiegel's Merry Pranks," Strauss.

Thursday evening, February 5th: The programme for this evening will be miscellaneous in character, consisting principally of excerpts from the programmes of the preceding evenings. Soloists—Miss Florence Hinkle, soprano; Mr. Horatio Connell, baritone. The orchestral numbers will be: Overture "Sakuntala," Goldmark;

Symphonic Sketch, "A Summer Evening," Frederick Stock; and the Prelude and Isolde's Love-Death from "Tristan and Isolde," Wagner.

The subscription lists which are at Massey Music Hall, the music stores, and with the members of the committee and chorus, close on Tuesday, December 16th. Copies of the prospectus may be had from any of the above named, or by addressing the secretary, 319 Markham Street.

* *

THE TORONTO CONSERVATORY OF MUSIC

THE month of November was characteristically active at this institution, great interest being manifested in several new features introduced this season, such as Mr. Healey Willan's entertaining and educative lectures and the free organ recitals by members of the faculty, including Mr. Otto James, and Mr. T. J. Palmer. Mr. Healey Willan's audiences have grown with each lecture and his marked ability in critical analysis of the musical masterpieces of the world has resulted in great kindling of enthusiasm among students and amateurs who attend these lectures. Mr. Paul Wells was heard at a very successful musicale. Mr. Viggo Kihl announced a piano recital for December 3rd, too far ahead for notice in this issue, at which the B flat Minor Sonata of Chopin was the outstanding item. Miss Lina Drechsler Adamson also announced a violin recital in the Conservatory Concert Hall on the evening of November 26th. Pupils of Mr. M. M. Stevenson gave a well attended and most satisfactory recital during the month, assisted by Miss Marie O. White, violin pupil of Mrs. Drechsler Adamson, and Miss Alice Trotter and Mr. Harold Tomlinson, accompanists. The vocal pupils of Mr. Francis Coombs also gave a highly creditable recital and were assisted by Miss Bertie Whalley, piano pupil of Miss Ada Twohy. One of the most memorable addresses ever heard in the Conservatory Concert Hall was that given by the gifted Shakespearian actor, Mr. E. R. Benson, on Thursday morning, October 30th, under the auspices of the School of Expression, when Dr. A. S. Vogt, musical director, Dr. Kirkpatrick, and Prof. O. R. Keys, were on the platform, and when standing room only was left at a quarter past ten. Mr. Benson completely charmed his hearers, not only by the eloquence and histrionic grace and fervor of his address, but by those profounder qualities of subtle reasoning and logical insight which have earned for him the enviable reputation of being an authority on Shakespeare and dramatic art in general. Dr. Vogt and Dr. Kirkpatrick also contributed short and able speeches. Recent improvements in the main Conservatory building have included the re-decoration in very handsome style of the musical director's studio which is now one large and well-lighted apartment, having a new and capacious table at one end for the convenience of board meetings, while Dr. Vogt is fitted with proper desk equipment at the other end. The music hall is, as usual, in almost constant commission, and altogether the institution is certainly in the beginning of a most flourishing and interesting season.

* *

A NEW "AVE MARIA"

MR. ARTHUR E. SEMPLE, the well-known flute soloist and teacher, has just completed in manuscript an exceptionally clever setting of the "Ave Maria" for soprano or tenor, with flute obligato. The melody, as fitting for the subject, is constructed on the simpler lines, but the composer has given himself considerable latitude in the harmonies of the accompaniment, and his disregard for conventional musical grammar (so-called) is refreshing, and impresses an originality of ideas quite novel. As might be expected from the pen of an executant, the flute obligato is most charming, and also well within the reach of the average player.

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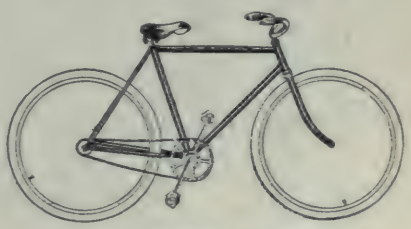

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MUSIC IN WINNIPEG

Winnipeg, November 18th, 1913.

Rehearsals for "The Messiah" performances to be given during the Christmas holidays commenced three weeks ago under the auspices of the Winnipeg Oratorio Society, and are progressing very favourably under the direction of Mr. J. J. Moncrieff.

The directorate of the society this season includes many enthusiastic musicians, both amateur and professional, viz:—Hon. president, Mr. C. P. Walker; president, Mr. F. C. S. Turner; vice-president, Mr. J. T. Mattice; secretary-treasurer, Mr. B. J. Turner; executive committee, Messrs. S. L. Barrowclough, A. G. McArthur, E. G. Gilbert, J. W. Johnson, W. A. Bishop, C. Tollington, Dr. D. McIntyre, H. Hulatt, W. J. Smith, Dr. George Brown, E. F. Griggs, and J. F. Moncrieff; musical committee, Messrs. Rhys Thomas, Nelson Gee, George Bowles, and Moncrieff, convener. Fortunately this organization commences its present season free from debt.

Mme. Lucille Stevenson, of Chicago, gave an interesting song recital in Trinity Hall on the evening of Thursday, October 28th, the programme being divided into five groups, including German and Italian music, also songs in English. Mrs. Stevenson's soprano voice is of lovely quality, equal in tone from the lowest to the highest register, and greatly pleased an audience of cultured people. Her best singing was done in the Rachmaninoff group, and in the aria from Puccini's "Madame Butterfly," a fine specimen of vocal training. Among the songs in English may be named "Le Baiser," by Goring Thomas; "The Lark now Leaves his Watery Bed," by Horatio Parker; "An Autumn Song," by Mary Salter; and two songs by MacDowell. Mr. Fred. M. Gee proved an efficient accompanist, one of the best in the city as a matter of fact.

The Syllabus Book of eight closely printed pages has been received containing the list of musical events and competition exercises to take place at the Sixth Annual Festival held next year in the city of Saskatoon, on the days of of May 25th, 26th, and 27th, 1914.

This festival has assumed such importance in Western Canada, and the list of competitions grown to such proportions that it has seemed desirable for the executive committee to secure the services of three adjudicators instead of two. This year the judges were Mr. Krehbiel, of New York, and Dr. Andrews, but next year three Canadian adjudicators have been selected, Dr. A. S. Vogt, of Toronto; Dr. W. H. Hewlett, of Hamilton; and Mr. Rhys Thomas, of Winnipeg, all three sound and earnest musicians of fame in the musical world. No fewer than forty-five classes in the various sections have to be passed upon, a strenuous task even for the able musicians who have been chosen for the work.

The Women's Musical Club, of Winnipeg, opened its season on Monday afternoon, November 10th, in Trinity Hall, where a large gathering of members assembled to listen to a delightful song recital given by Miss Frances Ingram, a contralto from Chicago. She possesses a true contralto voice sufficient to fill Massey Hall in your city with a glorious wealth of tone. Born in Liverpool, she was musically educated in New York, at first by the famous Victor Maurel for a grand opera career, to which she was advanced by Andreas Dippel, of the Chicago Opera Company, and afterwards became associated with the Grand Opera Company in Montreal.

A charming stage presence, good style, excellent training, and a Schumann-Heink like voice gave the keenest kind of pleasure to the club members present in the hall. Miss Ingram vocalised a group of seven German songs, and sang an aria from Gluck's classic opera "Orpheus and Eurydice" in grand style, followed by a passionate exposition of the well-known love song from the Saint-Säens opera "Samson et Delila." Her leading success in the group of songs in English was made with Mary Turner Salter's, "The Cry of Rachel," marked with finished dramatic virility. Miss Ingram also excelled in four French songs.

The officers of the club for the season 1913-14 are: Hon. president, Mrs. H. A. Higginson; hon. vice-president, Mrs. A. M. Nanton; president, Mrs. H. A. Higginson; first vice-president,

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A joint recital was given in the Central Congregational Church on November 6th, by Miss Alice Nielsen, soprano, and Mme. Yolanda Mero, Hungarian pianist, at which the last named artist completely dominated the concert. Miss Nielsen's voice seems to grow lighter in volume every time she vists Winnipeg, and certainly her song programme was not at all exciting although her voice still retains those sweet tones that pleases the crowd. She sang the Mozart air, "Batti, Batti," and the "Figaro" excerpt beautifully.

But it was Mero's triumph to such an extent that she was engaged to give a recital on her own account in the same auditorium on November 13th. Her style of playing resembles Mme. Carreno's in the early part of her career. Possessing the same masculine strength in the forte passage, temperamental in her *rubato*, yet wholly tender and delicate in her pianissimos, Mero's technic is amazing in its accuracy. Just imagine three Capriccios by Brahms, Vogrich, and Mendelssohn being played in juxtaposition. Liszt's Second Rhapsody, a Chopin group, and an arrangement of an organ concerto by Bach, the last named being superbly performed.

Mrs. Winnifred Jones-Brewer, a graduate from the Royal Academy of Music, London, has been a resident of Winnipeg for some years, and is highly esteemed as a composer, a solo violinist, and teacher. Every season she gives a recital, but this year excels all previous efforts in this direction, both in tonal beauty and facile skill in her artistic interpretations of a violin Sonata by Purcell, in fine contrast with the more modern Sonata for violin and pianoforte by Emil Sjogren. The Bach Concerto for two violins and pianoforte, except for some ruggedness in the opening "Vivace," was quite a musicianly effort, being performed by Mrs. Brewer, Miss Hyde, and Miss Mary Robertson, the last named is probably our best feminine accompanist. A Dutch soprano, Miss Freda D'Ambly, was the vocal soloist.

CHAS. H. WHEELER.

* *

THE FANNING RECITAL

CECIL FANNING, the American baritone, won his second success in this city on November 8th, when he appeared in recital under the auspices of the Women's Musical Club. His hearers, who should have been more numerous, listened with delight to his whole programme, which included a variety of styles. He sang throughout with great art, the conspicuous features of his renderings being his appropriate feeling and oratorical declamation. He conveys with vivid force the meaning of the works, in whatever language set, which, after all, is the great test of a vocalist-interpreter. He has, moreover, a well-trained voice of good quality. His greatest achievements were the Loewe's "Erl-King" and "Edward," Schubert's "Du Bist die Ruh" and "Wohin," and Halle's "Teufelslied." But he was also great in the English and French songs, which were most characteristically sung. He roused the audience to a high pitch of enthusiasm.

* *

HAMILTON NOTES

HAMILTON, *November 22nd, 1913.*

CONSIDERABLE interest was manifested in the opening of the new St. Giles Presbyterian Church on October 19th, particularly in that it meant the introduction under favourable circumstances of the Choralcelo as a church instrument. True, a small instrument has been in use for some time in First Methodist School Room, but the conditions in this case were so adverse that an opinion as to its merits could hardly be formed. Musicians generally and particularly those in close touch with church work were anxious to hear the Choralcelo, which is claimed by some to be superior to the organ. It can hardly be said to have made a favourable impression here. While some of the softer effects are pleasing, it lacks the deep diapason qualities of the organ, and because of its slow action is of little help as an accompanying instrument. On Monday evening, Miss Forbush, of Boston, gave a Choralcelo recital, assisted by Mrs. Harold Hamilton and Mr. Roy McIntosh, both of whom were heard to advantage.

G. Roy Fenwick (Lic. Mus. Tor.) has been appointed choirleader and tenor soloist of First Methodist Church. He will take charge on January 1st, when his present engagement at Charlton Avenue Church ends. His friends wish him every success in his new undertaking, entailing as it does the responsibility of building up a choir in keeping with the new $150,000 building which will be opened in the spring.

Another theatre opened this month, this time a moving picture and vaudeville house, and yet no move in the direction of a suitable music hall. Hamilton has as many theatres as Toronto, which is four times its size, but no building in which artists can be heard with even

a fair chance of an even break financially for the promoters.

A successful concert was given at Dundas on November 13th, the occasion being the opening of a new organ in the Methodist church of that place. A chorus of fifty voices representing the combined choirs of the town churches, was assisted by Mrs. Elizabeth Campbell, contralto; Mr. Jan Hambourg, violinist, and Mr. Edouard Hesselberg, pianist, all of Toronto. Mrs. Campbell's singing was a genuine treat, the richness of her voice, her clear enunciation, and her charming personality making a combination which held the attention of the capacity house throughout her numbers. Mr. Hambourg is an artist of the highest order, and his playing deserved the enthusiastic approval with which it was received. Mr. Hesselberg is fast becoming a favourite among Canadian pianists and his rendering of Chopin's Nocturne in D flat, and the Tausig arrangement of Schubert's Marche Militaire left little to be desired. The choir sang with precision and spontaneity and showed careful training the credit of which is due largely to Sydney C. Dixon, the conductor. One could scarcely judge the merits of the organ which was used only for the accompaniments to the choir.

J. E. P. Aldous, B.A., director of the Hamilton Conservatory of Music, was selected by the University of Toronto to give the third fall recital on the Convocation Hall organ. Mr. Aldous was enthusiastically received by a large audience, and after the performance, a number of representative Toronto and former Hamilton musicians held an impromptu reception to express their appreciation and goodwill.

Gilbert and Sullivan's ever popular opera "The Mikado," was presented at the Grand Opera House on November 17th and 18th, by the Hamilton Operatic Society, under the musical directorship of Dr. C. L. M. Harris, and staged by J. Paul Callan, of New York. The performances were hardly up to the average, although the work of Miss Lily Tovell, Miss Myrtle Currie, George Anderson and S. H. Wertheim were worthy of mention. The cast was as follows:

The Mikado of Japan, Mr. Ernest Hyslop; *Nanki Poo*, Mr. Geo. Anderson; *Ko-Ko*, Mr. S. H. Wertheim; *Poo-Ba*, Mr. Charles Mavor; *Pish-Tush*, Mr. Bernard Brown; *Yum-Yum*, Miss Myrtle Currie; *Pitti-Sing*, Miss Virgie Schutz; *Peep-Bo*, Mrs. Will Caldwell; *Katisha*, Miss Lily Tovell.

VICTOR MARSH

TORONTO COLLEGE OF MUSIC

ON Friday afternoon, October 24th, Miss Aileen Sullivan, of Peterborough, Ontario, a candidate for graduation, gave a successful piano recital in the hall of the Toronto College of Music. Miss Sullivan gave a creditable rendering of the following numbers: Bach—Prelude & Fugue in B flat; Beethoven—Sonata, Op. 13; Chopin—Allegro, Op. 40, No. 1; Chaminade—Toccato, Op. 39; Leschetiszky—Deux Alouettes; Mendelssohn—Andante and Rondo, Op. 14; concluding with the Andante and Presto from the Concerto in G minor (Mendelssohn). Two vocal numbers, "Somewhere a voice is calling" (Tate), and the Scena from "Lucia," "Regnava nel silenzio" (Donizetti), were contributed by a promising young soprano, Miss Evelyn Hall. Both these young ladies are pupils of Dr. F. H. Torrington.

The winter term opened on Tuesday, November 10th, with a large number of pupils enrolled both at the College on Pembroke Street and at the different branches. New premises have been found for the Riverdale branch, which is now situated at No. 255 Danforth Avenue.

The annual meeting of the directors and shareholders of the College was held on Friday afternoon, November 21st.

* *

HAYDN'S "CREATION"

CONSIDERABLE interest centres around the announcement of the production this season of Haydn's "Creation" by the choir of Central Methodist Church, under the direction of Mr. J. M. Sherlock, the well-known conductor. The "Creation" was performed in Toronto under Mr. Sherlock's baton in 1909 in Massey Hall and its performance this season may be expected to rank among the notable choral work productions of the year. The accompaniment will be played by orchestra and organ, and the principals will be three of the members of the excellent quartette of the church. A limited number of singers will be accepted into the choir and application should be made to Mr. Sherlock, at the Hambourg Conservatory of Music, Sherbourne and Wellesley Streets.

* *

NEW YEAR'S CONCERT

HUNDREDS of Scots, and those of other nationalities as well, who could not get into Massey Hall when Jessie Maclachlan sang here on October 23rd, will have another chance to hear this unrivalled Scottish ballad singer. Mr. Campbell has secured the prima donna to sing

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at his annual New Year's concert in Massey Hall on Thursday evening, January 1st, 1914. An entirely new and appropriate programme will be arranged, and Miss Maclachlan will be supported by the very best artists.

The prima donna sang in New York on Friday evening, November 14th, before a "record" audience, and she scored a veritable triumph. There is only one opinion about the singing of this wonderful gifted vocalist this season, and that is that she never sang better. On the occasion of her second visit to Toronto on New Year's night, Miss Maclachlan will assuredly receive a rousing reception.

* *

MRS. DANA'S SUCCESS

A BRILLIANT success was won by Mrs. Denison Dana, soprano, of Toronto, in a recital at East Orange, N.J., last month. Mrs. Dana, who was accompanied by her teacher, Miss Ethel Shepherd, of the Toronto Conservatory of Music, was enthusiastically received by the large and cultured audience present, and made the recipient of many recalls and magnificent floral tributes during the performance. The Newark *Evening News*' commentary on the recital said: Mrs. Dana's soprano is fresh, bright, and so well schooled, that her singing commended itself to the more discriminating among her auditors. Henschel's "Spring" was daintily sung, and her ability in dealing with the trying intervals in such modern operatic music as the "E'er Since the Day" passage in Charpentier's "Louise" compelled admiration. The *Orange Daily Chronicle* said: Mrs. Dana's beautiful voice and charming personality scored a great success with the audience, which was warmly appreciative. It would be difficult to select among the numbers the most markedly successful, as the attractiveness of each one and the evenness of the performance did not tend to bring out preferences. Encores were freely given.

* *

PAVLOWA COMING

THAT delightful dancer, Anna Pavlowa, and her company will appear at Massey Hall, December 30th and 31st, for three performances. Sylvester Rawling, writing in the *New York World* of her return last month, says: Anna Pavlowa, the renowned Russian dancer, returned to us yesterday and gave two performances at the Metropolitan Opera House. This time her chief assistant was Mr. Novikoff and in her company were several character dancers. The orchestra was under the direction of Theodore Stier. In the afternoon the house was filled nearly to capacity, and in the evening to overflowing, the receipts being about $12,000. The appreciation of both audiences was no more generous than was deserved, for the entertainments were charming and worthy in a high degree.

Mlle. Pavlowa's art is more pervasive than ever. Her charm, her grace, her suppleness, her agility, her pantomime, all are swathed in an atmosphere that is ethereal. Her "Butterfly," to Drigo's music, for instance, is the daintiest and most fairylike of creations. We shan't easily forget Mr. Mordkin, a great dancer, who once upon a time was Mlle. Pavlowa's associate; but Mr. Novikoff, who has taken his place, is also a great dancer. He did not fear to challenge comparisons, and he illustrated Dvorak's "Danse de Pirate" finely. Together, Mlle. Pavlowa and Mr. Novikoff made of Linke's "Gavotte Directoire" a delightful vision of grace and beauty, while in the familiar "Bacchanale" by Glazounow they fired the audience by their splendid abandon. One of the daintiest of the offerings was Schubert's "Moment Musicale," danced by Mlles. Plaskowieczka, Butsova and Crombova, and very fun-provoking was the odd dance by Mr. Markowski as the footman in "The Magic Flute."

Of the larger things presented, that same number, "The Magic Flute," arranged by Ivanoff to music by Drigo, perhaps was the best. It was a pantomimic drama in one act that engaged the services of the whole company and had an admirable stage setting, In Liszt's "Les Preludes," after Lamartine's poem, arranged by Mr. Fokine, ballet master of the Imperial Opera, St. Petersburg, the scenery, designed by Anisfeldt, was somewhat garish, but the action was appropriate to the music. The "Oriental Fantasy," arranged by Zajlich to music by Seroff, Mousorgski and Rimski-Korsokoff, which was performed in the afternoon, was the most ambitious of all the company's undertakings.

* *

THE London Advertiser has the following to say of the playing of W. O. Forsyth's pupil, Mrs. Abbie Helmer-Vining:—"Mrs. Abbie Helmer-Vining is a pianiste whose reputation is already known to London music-lovers. Her work at the concert of the Women's Music Club last night excelled all expectations for beauty of tone, dramatic intensity, dignified rhythm and tone balance. Her playing of the Chopin Sonata, Scherzo in B minor, and the great A flat Polanaise revealed the beautiful interpretations only a true artist can conceive."

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TORONTO THEATRES

THE autumn season in the Toronto theatres, taken as a whole, has been of more than unusual interest. Though there have been many alleged entertainments that were calculated to make the discriminating man drown his his sorrows in strong drink, there have also been several offerings well deserving of critical attention.

Managerial plans embrace many productions of Shakespeare before the robins nest again, and the first of these revivals of the classic drama occurred at the end of October, when the famous English Shakespearian authority, Mr. F. R. Benson, brought his company of players from the Shakespearian Memorial Theatre, at Stratford-upon-Avon, and presented not only several of the familiar comedies and tragedies, but also gave for the first time in this city "King Richard the Second," and the second part of "King Henry the Fourth. Mr. Benson, himself, while extremely subtle and intelligent, has few of the graces associated with the average Shakespearian star. He was hampered by an accident which occurred to him just before he came to Toronto, and his voice seemed too thin for some of the roles he has to play. His remarkably fine intelligence, and his refinement of style won him admiration despite the drawbacks named. He shows himself at his best in roles of what might be termed "character parts." Thus his *Richard the Second* in which he depicts the weakness of a feeble tyrant; his *Henry the Fourth* in which he shows the cares of age; his *Shylock* when he depicts the sensibilities of a *Jew* of real ability and refinement, as *Shylock* must have been to utter the speeches that he does, are all fine performances. Even in parts to which his personality is unsuited because of his deficiency in romantic endowments he throws vivid light on episodes which elude most other actors. The value of his performances, however, lies in the all round excellence of his productions, in which full value is given to every line, and every part is played with a due sense of proportion. This is a factor to which the public of this continent is almost unaccustomed. The Stratford-upon-Avon Players contain at least ten actors of more than ordinary gifts, and one will but mention a few of the outstanding and memorable characterizations. Mr. Murray Carrington has the gifts that Mr. Benson lacks; a romantic personality and a rich poetic diction. His *Romeo* is a most striking performance, and so is his *Claudio;* and in the princely roles of the Shakespearean histories he is superb; Mr. Edward Warburton is a very fine actor also, and especially showed his gifts in his enactment of the death scene of *John of Gaunt* in "Richard the Second;" Mr. Charles Warton is another excellent actor who played *Don John* in "Much Ado About Nothing" finely; Mr. R. L. Conrick is an actor of fine romantic gifts; Mr. Randle Arton is the best *Mercutio* seen here within a generation at least; he is also admirable as the *King* in "Hamlet;" Mr. William Calvert came here with the reputation of being the finest *Falstaff* in England, and amply lived up to his reputation. He also gave a performance of the *First Gravedigger* that was very fine; Mr. Henry Caine, another noted comedian, won deserved plaudits as *Dogberry*. The ladies of the company include two charming actresses, Dorothy Green who distinguished herself in such diverse roles as *Juliet*, *Beatrice*, and *Doll Tear-sheet*: and Edith Macdowell (Mrs. Murray Carrington) who was admirable as *Ophelia*. Altogether Mr. Benson's company is one of the most versatile and satisfying that has ever been assembled anywhere.

Apart from the success which attended the Benson engagement, not merely in Toronto but in other Canadian cities, it would seem that the taste of the public is taking a serious turn. It demands not only solid dramatic fare, but has shown a distinct revival of interest in melodrama. The most important serious play of modern character that has been presented so far was Edward Sheldon's drama "The High Road," presented by Mrs. Fiske. It is a play dealing with American social and political life in a very convincing manner. Mr. Sheldon is unquestionably the ablest of the younger American playwrights, and writes tersely with a good command of stirring incident. To the writer it seemed a mistake to use the prologue at all. All that transpires could easily have been told later, and it put an undue strain on Mrs. Fiske's really greater powers to ask her to impersonate a girl of sixteen. But as an actress her intellectual powers, her charm, and her intensity are unabated. In the later scenes when she was playing a mature woman of affairs, her acting was superb and memorable.

An evidence of the drift of public taste is shown by the immense success of "Within the Law," which is in reality a good melodrama, with all the improbability and falseness of statement peculiar to that form of art. The promoters of the play claim that it will do for the humble working girl struggling under wage conditions, what "Uncle Tom's Cabin" did for the slaves. How much Mrs. Stowe's novel did for the blacks one would not like to say, but this melodrama is too insincere to change

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economic conditions despite Mr. Veiller's sociological varnish.

Much has been read and said in the United States about problems of sex, and the question has invaded the stage, not to the advantage of the public. Toronto has been free from the more objectionable of these dramas; and the sole example which has been presented this season, "The Blindness of Virtue," proved to be tame and innocuous. It was well written and certain clergymen expressed the opinion that it would serve a good moral purpose, but it seemed to the writer too slight and tenuous to accomplish anything for anybody.

"The Whip," frankly a Drury Lane spectacular melodrama, has enjoyed an enormous vogue, and it is said that the public will have more of it yet. It is a tale of villainy written around scenery,—absolutely unconvincing and sensational. It, however, owed its success not merely to its scenery, but to the excellent manner in which it was acted by men like Eric Mayne, Ethelbert Hales, and John I. Shine. These artists took, or pretended to take, their roles seriously and in that way were able to "get away" with the most extravagant episodes. Yet another melodrama which, however, was too artificial and unconvincing to fool the public was "The Master Mind." Most of its ideas were filched from "Within the Law" and "The Thief," but the play lacked the skill with which those plays were written.

There have been some pleasant offerings in the way of comedy, and one of the most noted of London comedians, Mr. Cyril Maude, made his American *debut* here. Unfortunately it was a fiasco owing to the folly of his managers, the Leibler Company, insisting on his opening against his will with a wretched piece of buffoonery known as "Toddles." Mr. Maude later redeemed himself by a charming performance in "The Second in Command." He is an actor of rare charm and attractiveness when at his best, but he lacks the artistic skill of such men as G. P. Huntley, Charles Hawtrey, Weedon Grossmith, and others who have come to us from London.

"Peg o' My Heart," by J. Hartley Manners, proved a fragile but amusing piece; that owed much of its charm to the breezy dialogue of its Irish heroine. The play lost half its effect by a lack of discretion in Miss Elsa Ryan who played a role that could have been made very touching in her most robust musical comedy vein. The ever delightful Billie Burke revived Pineros charming piece, "The Amazons," which retains a good deal of its original freshness despite the fact that it was written twenty years ago. We all knew that Miss Burke had a pretty face, and a pretty form, and she allowed us to find out that she has pretty under-pinnings as well. Two examples of rank rubbish were Richard Harding Davis', "Who's who," which even the skillful Willie Collier could not make entertaining; and "The Lady of Ostend," in which Lawrence Brough clowned shockingly.

Two magnificent spectacles from the Century Theatre, New York—once known as the New Theatre—won deserved success because of the artistic beauty of their investiture and the skill with which the life of the Orient was suggested, Neither, of course, equalled that admirable play, "Kismet," but both breathed the spirit of the far east. One was "The Garden of Allah," by Robert Hichens, in which a foolish and pretentious plot was not bettered by the fact that the piece was badly acted. The other was Mr. Louis N. Parker's pageant play, "Joseph and His Brethren," which had the advantage of having as its basis one of the finest stories ever written, and was on the whole capably acted. I was therefore much more satisfying than its sister production.

"Snow White and the Seven Dwarfs" might also be classified as a spectacle, and a very charming one it was too. It is the outcome of the movement which originated in New York last year for a children's theatre—a movement it is to be doomed to financial failure. Even in this case though the kiddies enjoyed themselves hugely at the matinees, it was impossible to induce their elders to come out and see a fairy tale at night.

There has been seen the usual quota of musical pieces, most of which have for a wonder been entertaining. The best of them was "The Firefly," presented by a delightful little soubrette, Emma Trentini. "Oh I Say," and "Oh! Oh! Delphine," musical plays that came from Paris by way of London, and had some of the lubricity sweated out of them in the process were capitally done. Lehar's new operatta, "The Count of Luxembourg," proved less well inspired than "The Merry Widow," but was nevertheless a most entertaining work. There have been several entertainments worked up from vaudeville "turns." The worst of these, and one of the worst entertainments that has ever been hashed up for any public, was "Mariette," in which Evelyn Nesbitt Thaw was featured. Her ungraceful dancing was harmless enough, but the show was downright piffle. The managers who are exploiting her are out to gull the public, but they succeeded in gulling very few Torontonians.

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TORONTO CONCERTS

NORDHEIMER RECITAL—The first of a series of recitals was given November 19th, by the House of Nordheimer in their recital hall. The programme was devoted to the compositions of Liszt, and was furnished by Herr Walter Kirchbaum, pianist; Mrs. John A. Macdonald, soprano; and Mr. Arthur George, baritone. Mr. Kirschbaum was the star of the evening, and played as his first number Liszt's big Sonata in B Minor, an exacting piece even for a virtuoso, as it does not make a big appeal to the average audience, while being both difficult of technical execution and of interpretation. Mr. Kirschbaum, who excels in poetic music, nevertheless rendered the music with fine dramatic instinct, in its fitful moods of tenderness and savage outbursts of fury. The work has no conventional pauses between the movements; in fact, it is continuous, varied simply by changes of tempo and mood. When it is said that Mr. Kirschbaum aroused the enthusiasm of a critical audience with such a work, it is a tribute to his mastery of his instrument and his power of imparting contrast to music which might prove monotonous in the treatment of mere executants. His second number was Liszt's "Legend of St. Francis de Paul," which was graphic and vivid in suggestion and finished in technique. Mr. Arthur George sang two settings by Liszt of words by Goethe, with earnest feeling and fine tone quality; and Mrs. John A. Macdonald, soprano, was at her best, and in fact surpassed former efforts, in equality and appeal of tone, in Liszt's setting of two numbers by Hugo and Howe. Signor Morando played the accompaniment for the vocalists, pupils of his, with effective adjustment to the expressive contents of the singers' music.

* *

GRACE-SMITH RECITAL—Miss Grace Smith, the exceptionally gifted pianist, gave a recital November 20th, in Conservatory Music Hall, which despite bad weather and rival attractions was attended by a representative musical audience. Miss Smith, in her opening group of numbers, gave a refined and poetic rendering of Beethoven's Sonata, Op. 90. Chopin's big Sonata in B flat minor was distinguished in the performance by clear-cut execution, a fine sense of rhythm and a sympathetic yielding to the impulse of the music, not only in the unique Scherzo, but in the Funeral March and the breezy finale. In her final group she gave a delightful rendering of Richard Strauss' "Reverie," and a virtuoso exhibition of finger velocity and accuracy in Weber's "Moto Perpetuo." She was enthusiastically applauded after each number.

* *

THE SECOND MELBA CONCERT on November 11th, drew a record audience to Massey Hall of three thousand seven hundred people, the whole of the chorus seats being occupied. Six hundred persons were turned away. Mme. Melba sang in finer voice than at her concert here in October. She gave a beautiful illustration of finished vocalization in Handel's "Sweet Bird," with a delightful flute obligato by Mr. Marcel Moyse. Her second programme number, the Mozart aria of "Il Re Pastore," to which Mr. Kubelik played the violin obligato, was admirable in its dignified simplicity of expression and its charm of technical execution. As an encore to this number Mme. Melba sang the always popular Bach-Gounod "Ave Maria," with violin obligato by Mr. Kubelik. She sang this with beautiful quality of voice and with an expression that transcended that of the violinist who gives the initial presentation of the melody. Mme. Melba sang as her final group the "Addio," from Puccini's "La Boheme," and Arditi's waltz song, "Le Saran Rose." As an encore to this group she gave Tosti's "Good-bye," which as sung by her has always had a charm for her audiences. Mr. Kubelik's principal number was Wieniawski's Concerto in D minor, which is at any rate grateful violin music. Mr. Kubelik's technique is still dazzling in its certainty, smoothness and purity of intonation, whether in single or double stopping, as well as in his harmonies. On his second appearance he gave Hubay's florid "Scenes de la Czarda," a triumph of varied executive ability, and as an encore the Dvorak "Humoresque," which was received with enthusiastic acclamation. Mr. Edmund Burke, the Canadian baritone, surpassed his efforts at the October concert.

* *

THE EDWARD LANKOW concert at Massey Hall, on October 29th, was a much more successful event that was his *debut* here. The great basso was in better voice and sang with greater vivacity and expression, and consequently aroused more enthusiasm. He was assisted by Mr. Robert Pollak, Hungarian solo violinist, who played with plenty of *technique*, and with the temperament of his race, and Mr. J. Cuyler Black, tenor, who won a brilliant triumph, astonishing his hearers by the virile beauty of his voice, and the fervour of his expression. His Prologue from "Pagliacci" was a notable achievement. The concert was the third of the Gilmore course.

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The Toronto Symphony Orchestra had a brilliant inauguration of their season at Massey Hall, October 30th, when an exceptionally large audience attended. The star of the evening was Mr. Kreisler, the great violinist, whose most important offering was the Brahms D major Concerto. Mr. Kreisler had been in doubt whether a Toronto audience would appreciate this work, but he was re-assured on this point by the magnificant demonstration it won as *he* played it. He gave it a noble rendering, in phrasing, expression, character, while preserving his silken tone throughout its most difficult passages. He gave several smaller numbers with exquisite charm. The concerto being of great length, Mr. Welsman selected a short programme for the orchestra, made up of Berlioz's overture "Benvenuto Cellini," Weber's overture to "Oberon," and two *genre* numbers by Debussy. They played in splendid form.

The second concert of the orchestra, on November 20th, was given without a star artist, but nevertheless there was a large audience, and a most gratifying and encouraging advance in appreciation of Mr. Welsman's interpretations and the orchestras' performance. It is doubtful if a more sincere or enthusiastic demonstration of approval has ever been given our local orchestra. The selections were grateful, comprising Nicolai's overture to "The Merry Wives of Windsor;" Tschaikovski's fine Symphony No. 5; Sibelius' Ballade and "Valse Triste," and Greig's first suite to "Peer Gynt." In the great essentials of artistic performance, the orchestra showed marked development.

* *

The Toronto College of Music annual concert on October 28th, at Massey Hall, attracted a very large audience. A programme was given thoroughly in keeping with the traditions and ideals of the institution. The following exacting piano compositions were played with orchestral accompaniment: Allegro from Beethoven's C minor Concerto, Mary Lonergan, of Peterboro; Allegro quasa Fantassia from Hiller's Concerto, op. 69, Kathleen Meehan, Port Arthur; Andante and Allegro from Hiller's Concerto, Grace Porter, Woodbridge; Polonaise in E flat; Grace McNeil, Toronto; Concerstucke, Weber, Ethel Adamson, Toronto; Concerto, Meozkowski, (two movements) Kathleen O'Connor, Thorold; Concerto in E minor, Chopin, Dora Stutchbury, Toronto. Surprising technical facility was shown by these pianists, and good musical style and interpretation, which reflected much credit upon the teachers. The vocalists were Olive Lloyd Casey, Toronto; Evelyn Hall, Toronto; Dorothy McGann, Toronto, and Mrs. G. Grainger, Toronto, whose singing revealed careful training, both in regard to vocalization and interpretation. The star of the evening was Miss Olive Lloyd Casey, who was presented by the Lieutenant-Governor with the Graff gold medal offered annually to the student obtaining the highest standing in vocal music. Miss Casey once more charmed her audience by her graceful and sweet singing of "Ah, fors E lui" from "Traviata" and Handel's "Sweet Bird" (flute *obbligato* by Arthur E. Semple). With the exception of the Misses Lonergan and Meehan, the pianists and vocalists were pupils of Dr. Torrington.

* *

The Hambourg Concert Society have given, since our last issue, two highly successful concerts. The feature of the first programme was the Tschaikovski Elegy Trio for piano, violin, and violoncello, the players being Mme. Leginska, and Jan and Boris Hambourg. Mme. Leginska aroused enthusiasm by her temperamental style, and brilliant execution, and the Messrs. Hambourg being in their best form, the *ensemble* was inspiring. High-class solos were finely played by the Messrs. Hambourg. An admirable programme was given at the second concert, at which Mr. Warner was the pianist.

* *

Mr. Walter Howe whose portrait we published in a recent edition of Musical Canana, has firmly established himself as teacher of Dramatic Art and Elocution at the Canadian Academy, 12 Spadina Road. This branch of work has proved especially attractive, and both Mr. Howe and the executive of the institution have every reason to be satisfied with the large number of students who have enrolled themselves under his banner.

* *

MR. PAUL WELLS

Mr. Paul Wells will give a second piano recital on the evening of December 10th, in the Conservatory Music Hall. Included in the programme will be a group of his own compositions.

* *

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Wilfred Sanderson has added yet one more to his list of highly successful songs:

"HAPPY DAY," though only issued in May last, has already become favorably known all over the country.

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Mme. Clara Butt on her recent American tour is another that is rapidly becoming well known.

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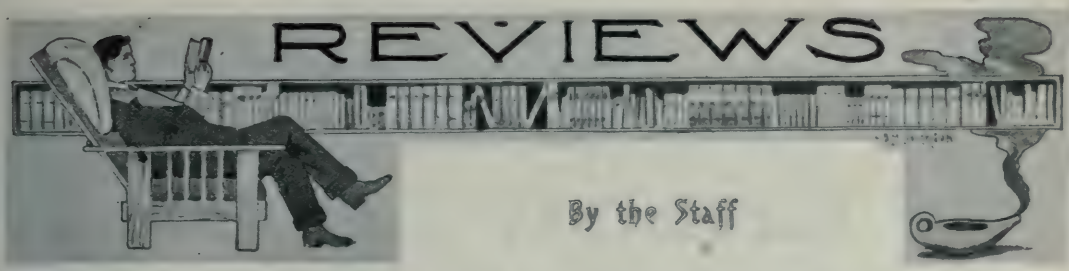

WAGNER'S "OPERA AND DRAMA"

(Translation by Edwin Evans, Senr., F.R.C.O. —Wm. Reeves, 83 Charing Cross Road, London, W.C., Eng. 2 vols., $2.50.)

THE prose writings of the great Richard Wagner have always been of supreme interest to the cultivated reading public, inasmuch as the vast amount of intimate knowledge they contain of matters connected with the stage, with poetry, and with general aesthetic philosophy, render them of importance to many who are technically and practically ignorant of music. In the full flush of his magnificent egotism, when he then only believed in "Richard Wagner, composer," he worked with immense assiduity at several things besides composition, and literary production must have been at this time almost as necessary and natural to him as the scoring of operas. He believed that he had a great mission in life—to reconstruct the music-drama—and to this end he not only wrote libretti, essays, sketches and even a couple or so of short tales, all demonstrating his new theories and fixed ideas, but also carried out on an extensive scale, of which a Lessing or a Nordon might have been proud, a work of gigantic scope, the "Opera and Drama" at present under review. The translator has, as he informs us in an excellent preface, been at great pains to render the German of the original in as effective an English equivalent as possible, and his division of the colossal work into volumes, chapters, and paragraphs has resulted in an admirable version of this Wagner's greatest prose effort, in which he treats of the science and evolution of dramatic music from the standpoint of the erudite and accomplished critic, the profound thinker, and the practical writer of plays and music-dramas. Some idea of the scope of the book may be gathered from the analytical index, which covers sixty-two pages, and includes apparently the title of every known division or phase of these special subjects applying both to Germany and elsewhere. But the tremendous thoroughness and remarkable sweep of thought which creates this wonderful book may also interfere with its usefulness as has been pointed out by its first reviewers and prevent it from achieving the position its masterly periods should secure for it among works of philosophical import, and although magnificent, too, all his musical creations to which he so frequently refers as examples of what he tried so hard to do, and partly succeeded in doing, still several of the earlier operas and works of art which appeared so faulty to him, hold the stage to-day, particularly those of Rossini and Meyerbeer. Many of his prognostications concerning the "music of the future" have come to pass, and some of them are passing. Wagner, perhaps, carried away by his immense zeal and enthusiasm in a good cause, did not allow for the spread of the great democratic movements all over the world, the growth of the people, and the birth of new nations who would and who must seize on everything that was good and harmonizing and beautiful in art, whether philosophically correct or not. Clearly, the views of the master seem at the present juncture to be already a thing of many years back, for since 1851, the date of the original preface, he himself has come into his rights, received the homage, and adulation of the world, been idolized by imitators and disciples, yet now, in what may be termed the post-Wagnerian stage of the musical development of the world, several of the art works condemned by him form part of the programmes at the world's leading opera houses.

Throughout the two thick volumes the spirit of the free, natural Richard Wagner speaks out and for itself. Thus in commenting upon Mendelssohn's "Songs Without Words," he remarks, "This music which is now so much in favour, is the veritable transmigration of our entire music to the province of the clavier where it can be comfortably manipulated by the *bagmen* who represent Art in our midst." What would he have said to the panegyrics written of a Paderewski or a Pachmann, to the fortunes earned by both, and to the position of the modern piano. Further on he observes again with unconcealed disgust—"in some way raise him

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(the musician) from his *cushioned* seat at the clavier . . . where he may hear that word he now so effeminately and listlessly dispenses with." We see in these and kindred allusions the one-sided spirit in which Wagner approached his great subject, wishing to bring all musical conception and composition to the one goal, that of drama. Again, we meet with such expressions as the following, when he speaks of the two "greatest poets of modern times" as Goethe and Schiller, whereas had he said "of the fatherland" we might follow him. However, these are only indications, so to speak, of the overpowering belief in self, and self-theories that distinguished Wagner so mightily above his fellows that at last won for him the recognition of the multitude. It was once observed of the great historian and litterateur, Macaulay, that he was so dreadfully "cocksure" of everything, and the expression may be applied to Wagner, but the reader of these volumes would do well to remember when and why they were written, and to consult them as works of reference in which will be found a masterly analysis of different forms of prosody, the Grecian drama, the art of Racine, Shakespeare, and Schiller, and the operas of Meyerbeer, Weber, and Rossini. The wealth of knowledge displayed on every page reveals the composer of "Tannhauser" and the "Ring" as an earnest literary student and essayist of repute, whose prose writings alone would entitle him to a high place among Germany's *literati*.

The publisher is Wm. Reeves, 83 Charing Cross Road, London, W.C., who is so well known in musical circles, being also the publisher of Wagner's celebrated book "Judaism in Music," also translated by Mr. Evans, a "human document" showing the composer in an intensely personal light. "Opera and Drama," in two volumes is accompanied by a characteristic portrait of Wagner in his later years.

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* *

VOICE PRODUCTION IN SINGING AND SPEAKING BASED ON SCIENTIFIC PRINCIPLES. By Wesley Mills, M.A., M.D. J. B. Lippincott Company. Price, $2.00, net, Fourth edition.

THIS valuable work, revised and enlarged, is now published in the fourth edition, after seven years of public use, during which the book has become known to singers and teachers of singing and valued as a serious discussion of the principles upon which the artistic use of the voice in speech and song rest. The author is qualified to write with authority from the point of his experience as a laryngologist and a student of the practice of singers and speakers. An additional chapter, entitled *Review and Revision*, is a treatment of the whole subject in a broad, comprehensive way in the light of the latest scientific knowledge.

Professor Wesley Mills in a new foot-note, page 267, refers to remarks made on page 257, in regard to Wagner's music to which exception has been made by some reviewers. Only an idolatrous worshipper of Wagner would, we think, disagree with Professor Mills in his condemnation of some of the composer's operas as being too long for the auditor and the singer. Wagner made no allowance for the limits of human endurance of either audience or performers.

* *

NEW MUSIC

MESSRS. BOOSEY & Co., in their monthly budget of new publications, include a duet by that prolific writer: Wilfrid Sanderson, entitled "In a Garden of Roses," for soprano and baritone. The voice and instrumental parts are well written in "tempo di valse." Ivoe Novello, in "Why hurry, Little River,"—sung by Miss Evangeline Florence and Madame Clara Butt,—presents a very effective song, to which a rhythmic, throbbing accompaniment gives point. "Oh! Come where the White Wild Roses blow," by G. O'Connor Morris, is a charming song for contralto and baritones. The latter mentioned are also well served with a rousing "Hunting Song," by John Ireland, entitled "Hope, the Hornblower." "Night in the Valley," by Vincent Thomas, is from the song cycle "The Valley of Dreams." It is sweet and pretty, and calls for extensive use of the "mezzo-voce." For mezzos, who can so sing, it will be a delightful number to add to their repertoire. Haydn Wood has set very effective music to "White Rose Asleep." This song is also for the "mezzo-voce." "Ferryman Love," by Oskar Borsdorf, is a contrast to the two preceding songs, and is somewhat after the style of German's "Love, The Pedlar," and quite as musical. "Love's Hour," by Grace E. Hawkins, is a good solid song for tenors, especially for those of the "robusto" order. In "E," it goes to "G"; in "F," to "A." Three songs for a contralto voice, under one cover, entitled "The Well of Sorrow," by Liza Lehmann, the words of which are taken from "The Bard of Dimbovitza," will be welcomed by those who have a taste for romantic songs, and who also wish for a fine opportunity to display the resources of their voice.

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It is with more than ordinary satisfaction that Boosey & Co. announce a song by Clarence Lucas, a Canadian composer of distinguished ability, whose influence has been felt in the highest musical circles of Europe and who has been hailed, both here and abroad, as one of the most versatile writers of modern times. Although Mr. Lucas has been a resident of New York for a number of years, and is professionally connected with several large firms of musical publishers as well as reviewer and art writer on the editorial staff of one of the foremost musical journals, his works have not yet received the appreciation they deserve.

"Waiting for You" should attract attention as a creation of pure classic tendencies and musical worth, and serve as unrebuttable evidence that the present era can boast of composers with ideals as high as those of the classic masters.

The piano transcription of Charles Marshall's famous song "I Hear You Calling Me," is also from the pen of Clarence Lucas, who has closely adhered to the original form of the composition and has faithfully retained all the elements that helped to make the vocal number so much of a success. The carefully marked phrasing, pedalling and fingering will appeal to both teachers and solo performers.

"At the Gate," by Liza Lehmann, is a very realistic musical setting of one of Tennyson's shorter poems and hardly needs any other commendation than that it is dedicated to, and is being sung by Madame Nordica.

J. Airlie Dix has imparted a stirring martial flavour into the symbolical, though somewhat sad, text of "Soldier, What of the Night?", but the music no less than the words is a vivid depiction of the glory of achievement and certainty of award through duty well done.

Endued with a wealth of melody as well as an exceptional gift for expressing it originally, Charles Marshall undoubtedly holds the foremost position amongst present day song-writers. "Gratitude" is his latest composition, and the breadth and mood of this beautiful song, give great opportunity for refined and sympathetic singing.

Ivor Novello has a highly developed sense of the co-relative values of voice and instrumental tone balance, and "If!" is a striking example of how a simple theme can be glorified and brought into relief by a warm and colourful accompaniment.

A new and grateful departure from the ordinary form of sea song is "Shipmates O' Mine," by Wilfrid Sanderson. Underlaid by a well-marked rhyth and full-toned harmonies, this composition is full of contrasts, and by a clever reversal into the minor mode, moulds the semi-final strain into an emotional query which in turn resolves itself, producing the answer in a sweeping trumpet-like climax.

"The Roses in My Garden," by Ernest Dunkels, is a short song, well constructed and graced with a melody that well illustrates the personal touch in the sentiment of the verse.

The song cycle "Three Songs of the East" is by Percy Algernon Whitehead, and each song is redolent of the exotic mysticism of India. Broad in conception and orientally brilliant, this cycle will appeal to the highest class of artists.

* * *

The Orpheus Music Publishing Co., London, publish a sea song for baritones from the pen of Frank S. Wilcock—words by Marryatt—which tells of the capture of a French ship by, presumably, an English Captain. The song is well written, and goes with a fine swing, but, in view of the Entente Cordiale at present existing between these two countries, we doubt whether there will be a great demand for copies.

* * *

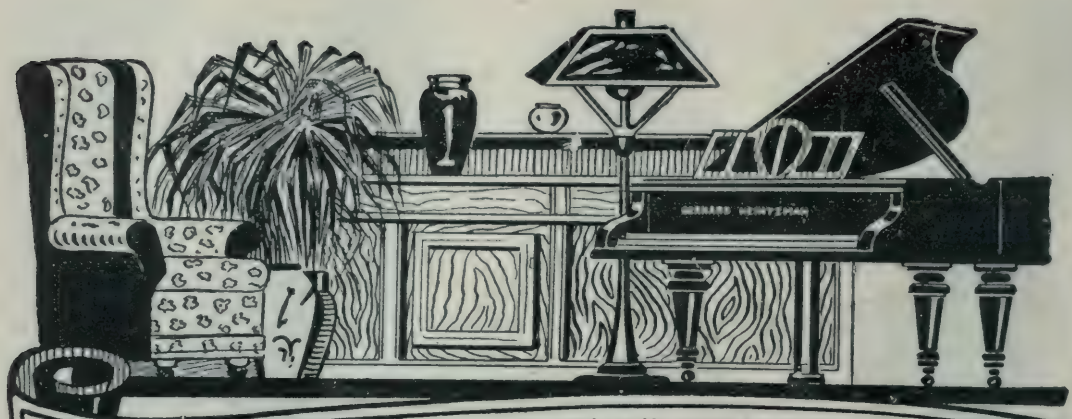
Enoch & Sons (Toronto: The Anglo-Canadian Music Co.).—The distingusihing feature of Easthope Martin's "Songs of Syria" is that of singability. Four numbers make up the book, the titles running in order, thus: "O Mountain Rose of Lebanon!" "The Garden of Urmia," "The Crimson Rose" and Osarna Mine." Ed. Teschemacher supplies the lyrics, which are always picturesque and suggestive.

Quite out of the ordinary rut are the four "Songs of Fancy," bearing Julius Harrison's trustworthy signature. Here are the titles: "Little untrodden paths," "Oh, little mist from the sea," "Silent Trees," and "At Daybreak." Vocalists with a taste for fare out of the ordinary ought not to overlook "Songs of Fancy."

Several eminently saleable numbers are to be found in the firm's recent list of separate songs, as for instance, "If only our dreams came true" (Jack Thompson), "Swing, my cherub," (George H. Clutsam), "Little Green Garden" (Russell Wargrave), "Dewdrop Time" (May H. Brahe), "Hand in Hand" (Herbert Bunning), "A Loved Voice (H. Lane Wilson), "Down in Lover's Lane" (Easthope Martin), "Brian of Glenaar" (Herbert Graham) and "Buy my violets fair" (Jack Thompson). We have not the least fear of Jack Thompson's "If only our dreams came true" eclipsing "Come, sing to me" in point of popularity.

The Valse-Scherzo of C. Chaminade will find favour if only for its downright spontaneity.

A fanciful *air de ballet*, "Le Royaume des



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Papillons," comes from Ernest Gillet's pen. The piece takes the form of a piquant valse measure, and it may be had in orchestral form as well as for pianoforte solo.

To the Enoch Choral Series has just been added a mixed choir arrangement of J. L. Roeckel's popular song, "The Skippers of St. Ives," an essay which lends itself admirably to treatment of this particular kind.

* * *

Elkin & Company (Toronto: The Anglo-Canadian Music Co.).—The Cyril Scott Album of Songs contains some rare gems, speaking in a vocal sense. The present book, which is intended for contralto vocalists, discloses the annexed list of contents: "Sorrow," "A Lost Love," "Evening" (surely one of the most moving little essays in the whole realm of modern song literature), "A Gift of Silence," "Love's Aftermath," and "A Song of London."

Not a whit less interesting to the musician will be found Cyril Scott's Album of Pianoforte Pieces, containing Berceuse, Serenata, "Solitude" (another of the gifted composer's inspirations), Mazurka, "Over the Prairie" (the second number of "Two Impressions"), and "Pierrette."

Karl Rosendorf's Six Sketches from Hans Andersen's Fairy Tales are addressed to the average pianoforte pupil. The sketches are respectively named "Thumbelina," "The Flax," "The Elf Hill," "Great Klauss and Little Klauss," "Little Tuk," and "The Storks." An air of refinement pervades these comparatively simple pieces.

A work claiming the attention of pianoforte teachers is Cecil Hazlehurst's "La Petite," being a delightfully written miniature suite comprising six numbers, March, "Graceful Dance," Caprice, Lullaby, "Frolic."

"Morning Dreams" is the title of a daintly woven duet, the joint production of Fred. E. Weatherly, and L. Denza. We notice that the same composition has been issued in the form of a song for high or low voice.

* * *

The Sam Fox Publishing Co., of Cleveland, send an advance copy of "Six Autumn Sketches," by Wilson G. Smith. These are bound in book form with an attractive marbleized cover and each number is accompanied by a coloured lithograph drawing by R. W. Hirchert, and also a verse of selected poetry appropriate to the musical sketch. Musically the six pieces are above the average for the ordinary player, and are well worth study, being both graceful and melodious. For a presentation book, nothing we have seen this season could be better.

E. Donajowski, of London, Eng., send an advance copy of a charming song, "Kitty of Coleraine," composed by Kent Sutton, words by Edward Lysaght. As suggested by the title, the song is of the Irish style, and Mr. Sutton has caught the genuine lilt of the Celt. Technically it is not at all difficult, and one can easily see that its success as a concert number will altogether depend upon the ability of the artist who produces it. We are informed that it will be in the repertoire of the famous English tenor, Charles Saunders, who is billed to appear in the Massey Hall, December 9th.

* * *

Joseph Williams, Limited, London, Eng.—In their monthly budget of new music will be found a fine baritone—or tenor—song by H. Penn Gaskell, entitled "Love's Fancies." It has a musicianly setting and is of a bright and spontaneous nature. An effective little encore song for basses and baritones, entitled "For a Day," is presented by Thos. J. Hewitt, while Alan Wright, in "The Rose of Love," has given to basses, baritones, and tenors, who are adepts in sustained singing, a song that gives them every opportunity for winning favours from their audiences, if they do it "half justice." A cycle of five songs under one cover: "From the West Country," is from the pen of Hugh Priestly-Smith. They present abundant opportunities for displaying the versatility of the singer: one number being for the exhibition of the "sotto voce," while another is sung "Allegro giocoso." Baritones and contraltos will find the cycle well worthy of their attention. "St. Cecilia" is the title of a two-part song for treble voices, the music of which is by Edgar L. Bainton. It is daintily written, and would, besides being treated as a part-song, be very effective taken as a duet for two sopranos, or soprano and contralto.

* *

A GREAT CONCERT

An exceptionally attractive programme will be presented by the National Chorus of Toronto, on the occasion of its eleventh annual concert to be given in Massey Music Hall, on Tuesday evening, January 20th, 1914. The chorus will have the assistance of Mme. Marie Rappold, the famous soprano of the Metropolitan Opera Co., Miss Vera Barstow, the rising young violinist, and Mr. Harold Osborn-Smith, accompanist. The choral programme will be extremely fine, especial attention being paid to the Russian composers whose work is receiving particular attention in musical circles at present. There will be selections by Glinka ("Cherubim Song"),

and Taneyef ("Sunrise"). Each of these is a remarkably fine composition, and, being most exacting, will test the powers of the chorus to the utmost. Another important number is Gounod's "Lo, the Children of the Hebrews," a work that has been used in manuscript in St. Anne's, Soho, London, for some years but had never been published until recently. The repetition of the great success of last year, "Sea-Drift," by Coleridge-Taylor, will be pleasing to many, as this composer has become highly popular of late, and his compositions are in strong demand. Mme. Rappold will take the soprano solo in Max Bruch's "Jubilate Amen," the most effective setting of Tom Moore's poem. The English school will be represented by Sir John Stainer's madrigal, "Flora's Queen," Elgar's exquisite chorus, "It's, oh, to be a wild wind," and Sir Hubert Parry's setting of the new poet laureate's poem, "My delight and thy delight." Two beautiful numbers by MacDowell, the gifted American composer, are pronounced to be really gems. The programme indicates the cosmopolitan spirit in which the National Chorus is directed, and the manner in which it is almost kept abreast of the latest developments in musical art.

* *

PUPILS OF MR. FRANCIS COOMBS

THE song recital on October 30th, at the Toronto Conservatory of Music by three talented pupils of Mr. Francis Coombs was attended by a large and fashionable audience, and gave great satisfaction to all. The excellence of the singing by Miss Maud Gorssline, Miss Madeline Davey, and Mr. Earl Ludlow was a fine demonstration of Mr. Coombs' talent as vocal instructor, and the various items on the programme were in themselves a delight, including as they did many favourite and familiar songs by Liddle, Massenet, Saint-Saens, Schumann, Grieg and others. Miss Gorssline revealed a fine mezzo contralto in her selections, and Miss Davey was equally felicitous in English and British compositions. Mr Earl Ludlow was virile and convincing in the Prologue to "Pagliacci," and again displayed his resonant baritone in songs by Schumann and Bruno Hahn. The assisting artist was Miss Bertie Whalley, piano pupil of Miss Ada Twohy, and the accompaniments were artistically rendered by Messrs. Carl Farmer and George Coutts. Altogether Mr. Coombs may be congratulated on the success of this interesting recital. A pleasing feature was the printing of words of song in addition to the usual card of invitation.

* *

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PROMISING PROSPECTS

ERNEST L. BRIGGS, who has announced the new series of Sunday afternoon musical events, the Metropolitan Artists Course, has arranged for bookings for his list of fourteen feature artists, who will appear throughout the United States and Canada, in extreme Eastern and Western States, as well as in the Central West.

Ramon Blanchart, leading baritone of the Boston Grand Opera Company, who heads the list will arrange for his concert appearances in the east with the exception of the month of May, when he will make a tour with his daughter, Erminda, appearing at May festivals throughout the Central West in operatic recital.

Rosa Olitzka, who will appear in the east under the management of R. E. Johnston has been engaged for a number of appearances as prima donna of the Canadian National Grand Opera Company. She will appear in Grand Rapids in the $5,000.00 course for the benefit of Mary Hospital, and will have an appearance in Orchestra Hall later in the season. F. Wight Neumann, as before, will manage her Chicago recital.

The American Artists Opera Company, under the direction of Kurt Donath, will begin their season in Logansport, Indiana, later in this month and will have concert engagements throughout the season, which will be followed by a summer's work in Chautauquas.

The Max Jacobs String Quartette will arrange for a Western tour early in February, and plan also to appear about two weeks in May, 1914. They are at the present time filling eastern engagements.

Edithe Roberts, soprano, the protege of De Reszke, who first appeared with Oscar Seagle, will continue for a second season her work in the Central West. Miss Roberts was one of the most successful artists in Chicago in concert during the last season, and after the season was practically closed made twenty-four appearances in joint recital with Cornelius van Vliet, solo cellist of the Minneapolis Symphony Orchestra. Miss Roberts will specialize in Mozart and German Lieder this season.

The Misses Reynolds also appear for the second season under the Briggs management, and have been booked for two symphony or chestra engagements as soloists and will have frequent appearances from now until the end of May. Their new programmes of old French Chansons given in costume are proving to be a fine feature for various clubs. The Misses Reynolds opened their season last week at the Englewood Women's Club.

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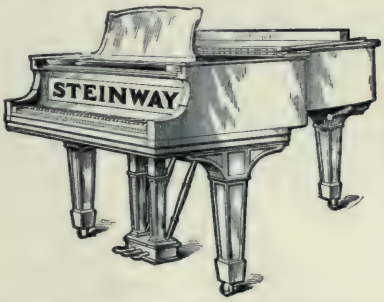

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PROFESSOR MICHAEL HAMBOURG

PROFESSOR MICHAEL HAMBOURG was born at Yaroslav, Russia, in 1855. He received his musical training at Moscow and St. Petersburg Conservatories, under the two Rubinsteins, Tschaikovski, and other eminent masters of the day. Having successfully taken the highest musical degree awarded at St. Petersburg in 1879, he received the appointment of the director and principal professor of the piano at the Moscow Imperial Conservatoire, which he held for three years, until the tour of his celebrated son and pupil, Mark Hambourg, which brought him to London, England, in 1890. From that time until 1910, he has been a prominent professor at the London Academy and the Guildhall School of Music. He also was the director of the Hambourg Conservatoire in London. The most prominent masters of the piano to-day, such as Moritz Rosenthal, Paderewski, Professor Leschetizky, Lamond and others, recommend Professor Hambourg as one of the foremost teachers of pianoforte playing. Since 1910, Professor Hambourg with his two celebrated sons, Jan the violinist, and Boris the 'cellist, has settled in Toronto, and in 1911 established the Hambourg Conservatory of Music in which many hundred students are receiving their musical education, and where much brilliant Canadian talent is being developed. Professor Hambourg and his sons also organized the Hambourg Concert Society which for the past two years has been giving a series of concerts, and which have met with much success and appreciation from the musical and the social world of Toronto. The same series of concerts are being given by the Messrs. Hambourg in Rochester and Buffalo, and negotiations are being made in many American and Canadian cities to give the same series of concerts.

* *

SEVERAL musical events occurred too late in December for notice in this issue.

* *

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PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden*)

THE recent production, at a leading London theatre, of a play on the subject of "Joseph and his Brethren," made quite an event in the history of the British stage. Its licence means that the Lord Chamberlain has at length seen fit to withdraw his prohibition against the public representation of "any play avowedly derived from Scriptural sources." There is much virtue in that word "avowedly" where the censor is concerned. We have had the central figure of Christianity represented on the stage, as in Mr. Jerome's "Passing of the Third Floor Back," and Mr. Rann Kennedy's "Servant in the House," under the very thinnest of allegories. The absence of the name deceived nobody, though the censor, if censors understand allegories at all, must simply have been wilfully blind to the fact.

But we have changed all that. The censor is going to try to act as an honest man in future; remove his taboo, and give the playwrights more fairway. Doubtless some public controversy will arise in the matter. Though not exactly the first time that such a play has got upon the boards it is the first occasion where the pomp and circumstance of a West End production and the preliminary heralding have given a general significance to the event. I recall, for instance, the production by Mr. Martin Harvey, several years ago, of a piece called "Great Possessions," the *Young Man* in which was a Biblical character. Sir Herbert Tree produced "Herod," though, of course, the play was considerably removed from the Biblical narrative. The Book of Job has been recently staged at Stratford-on-Avon; and in the realm of opera, Saint-Saëns' "Samson and Delilah," and some other Biblical music-dramas have been allowed. But the production of "Joseph and his Brethren" marks, in the most emphatic manner possible, a change in the official attitude.

* * *

That venerable institution, the English musical festival, seems to be in a moribund state. If not that, then certainly in a state of transition. In a sense the musical festival's day of usefulness is past. Most large towns are well supplied with music, and the triennial event that used to bring light to people that sat in artistic darkness, now finds a public critical and *blase*. Perhaps the public still needs illumination, but the festival has ceased to be something unusual, and it is only for unusual things that the necessary large sums of money will be paid. People do not now go to Birmingham or Leeds simply because there ar

festivals in these towns: they must have some special inducement to do so.

* * *

Leeds this year surpassed herself, and the response from subscribers was eminently satisfactory. If the festivals are to attract the public, they must eclipse all past records in brilliance, or they must change their nature altogether and become merely local events, with perhaps some of the democratic elements of the competitive choral festival. Of course, the original object of these festivals was to raise money for charitable purposes. At some of them, one may still find a "plate" in addition to a subscription. But the sums gathered for charity have been getting smaller: the problem is meantime to make ends meet.

* * *

Mr. Dooley, in the rôle of apologist for the yellow press, once told us that sin was news. He might have told us, also, that sin was opera and drama. Virtue, unfortunately, is too often a negative thing. It may be interesting to know that Bill Sikes has left off beating his wife, but there is no thrill in it: you cannot dramatise abstinence, nor set it to music. Virtue, of course, ought to be positive. Sikes might go a stage farther, and write a sonnet to Nancy's eyebrow, or he might buy her a new shawl; but in these degenerate days the public prefer to see him wielding the cudgel. Art is concerned with lights and shadows, and sin is at once the most lurid light and the deepest shadow. Virtue in modern art is at a discount. When superior people meet in British oratorio, "The Passing of Third Floor Back," and the like, they look the other way.

* * *

Talking of opera, a friend of mine has been analysing the texts of a number of more or less familiar works, to discover how the people in opera die. The result shows plenty of variety, to say the least. In "The Huguenots," *Raoul* and *Valentine* are shot by Catholics. *Mario* in "La Tosca" is executed by soldiers; and gun and pistol account also for *Werther*, *Palm*, *Lenski*, and others. *John the Baptist* is beheaded in "Salomé," and *Andre Chenier* and *Madeleine* go to the scaffold. Consumption is a romantic death, but in "Traviata" and "La Boheme" its effect is usually spoiled by the huge bulk of the average *prime donne* who play *Violetta* and *Mimi*.

"Traviata," when first produced at Venice in 1885, was a miserable fiasco, and largely because of the circumstance I have just mentioned. Mme. Donatelli, a feeble actress, had been chosen to impersonate the heroine. Now, it is difficult to obtain an opera singer who looks near to death from consumption. But Donatelli, as we

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read, was "afflicted with enormous stoutness," and so, when the doctor declared that consumption had wasted her and that she had but a few hours to live, the audience simply roared with merriment—a state very different from that necessary to appreciate the tragic action of the last Act.

Explosions and falling buildings account for *Samson* in "Samson and Delilah." A painful death by fire is suffered by *the Jewess* and *her Father* in "La Juive," by *Faust, Don Giovanni, Manrico, the Witch* in "Hänsel and Gretel," *Norina* and *Lever* in Bellini's work, to say nothing of the host of Wagnerian characters in the finale of "The Twilight of the Gods." Poison is very popular, and, like stabbing, it sometimes permits of an extra solo. *Romeo* dies by poison, and Gounod alters Shakespeare to give the lovers a farewell duet.

La Cieca, in "Gioconda," is strangled. *Aida* and *Rhadames* meet the last evening in a vault under the temple of Phtha: it is difficult to say whether they die of asphyxiation or of broken hearts. Several characters find a watery grave. *Tosca* and *La Wally* are killed jumping from a height. *Salome* is crushed by the shields of Herod's soldiers; *Fasolt* has his head crushed by *Fafner;* and the *Jugglers of Notre Dame* and *Elektra* dance themselves permanently out of breath. This record surely touches the fringes of a curiously interesting subject, yet it is fearsome enough.

J. CUTHBERT HADDEN.

* *

THE THEATRE AS IT IS AND AS IT SHOULD BE IN ENGLAND

(*Special to* MUSICAL CANADA *by Professor Wesley Mills*)

(*Continued from December number*)

DURING the past summer a most interesting series of letters on the state of the drama in England was published in the *Morning Post*, one of the most thoughtful and reliable of London's newspapers. As conditions here and in Canada are not essentially different, references to the contents of these letters to such an extent as to indicate the main currents of thought will, it is hoped, prove suggestive and stimulating.

This discussion was begun by a letter from Mr. Knoblauch, the author of that well-known spectacle play "Kismet." He maintained that things were in a very satisfactory condition in England as regards the drama except for one thing, the habit of self-depreciation in all that relates to their own art on the part of Englishmen. This letter was followed by correspondence from two other box office playwrights, Mr. L. N.

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Parker and Mr. Sydney Grundy. The former was in a happy condition because he thought all was well with the theatre. We cannot forget, however, that Mr. Parker's own contributions have been largely plays for the eye and not for the mind; in a word, spectacles. Mr. Sydney Grundy's chief object seemed to be to belittle Shakespeare and to warn managers against producing his plays.

Miss Gertrude Kingston, a very able woman and actor-manageress, pointed out that Mr. Knoblauch and others equally hopeful had not explained the fact that fifty plays had been withdrawn from London theatres in seven months and that in the case of forty the runs had been very short. She laid stress on the fact that the rising generation looked to tennis, golf and games generally rather than to literature or the drama for entertainment; that the theatre was not in a flourishing condition, but was in fact being more or less starved for lack of financial support by the wealthy.

Mr. Cyril Maude, the well-known comedian and manager, frankly confessed that as regards plays, the theatre was not in a satisfactory condition. He himself put on plays that were not wholly to his mind, because he could not find better. He suggested that as they had a school for the teaching of actors, it would be well if they had another for the training of playwrights.

Several letters from the "unacted" and from would-be dramatists appeared complaining that they could not get their plays read by actor-managers.

Mr. Martin Harvey, one of the most progressive of the younger school of managers and an excellent actor, referred in his letter to the fact that while the work of Reinhardt was recognised abundantly in Germany, that of Gordon Craig and William Poel, two Englishmen, had been neglected at home. Mr. Craig had been called to Russia, where his ideas had been successfully embodied in one of its best theatres and a school for the art of the theatre, under his management, had recently been established in Florence. But the most neglected individual of the English theatre was William Poel, who for twenty-five years had been a pioneer on lines similar to those advocated later by Craig and Reinhardt. It was refreshing, considering that the press generally has only praise for English acting, to find that so prominent a member of the profession as Mr. Martin Harvey, saying: "In the *genre* of the romantic and poetic drama, I am bound to confess that I have seen better performances

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all round in Paris than the best I have witnessed in London."

Mr. Granville Barker, the able and alert manager of the Kingsway and other theatres, pointed out that one may see at the Théatre Francais more of Molière in a week than in London you can see Shakespeare in a year; that while the Government here spends nothing on theatres, £30,000 to £40,000 was expended annually on the theatres at Paris; that the Imperial Theatres of St. Petersburg have spent on them over £100,000 annually; that the Deutsches Theater of Berlin has a repertoire that in quantity is greater than any twelve London theatres. Further, people who attended the great ball at Albert Hall some months ago were wearing millions worth of jewels, yet not one of them would spare a pearl from her neck to go towards meeting the half million needed for a National Theatre.

Mr. C. Chishplm pointed out that good plays have not been drawing large houses in the provinces, while plays of a cheaper character and so-called musical comedies attracted full houses, which proves clearly that the public taste is at fault.

Mrs. Havelock Ellis believed "that modern people want vitality, and the theatres, like the pulpit, are droning, not moving."

Mr. Henry Arthur Jones—the well-known dramatist, lecturer, and essayist, pointed out that there had been a "fair number of great successes, a large number of half successes, and a great number of failures," during the past season. He thought, "One must consider on what level success was attained, and remember that several plays on a high level have been failures; that one of the greatest successes of this season in London was "Diplomacy," a forty year old drawing-room drama, by Sardou, a Frenchman." He continues, "Let us be content with saying that entertainment is flourishing on a fairly high level in England, but let us distinguish between theatrical entertainment and national drama, and national drama in which we can take a just pride." Several correspondents have deprecated what they called, "the habit of depreciation of their own art on the part of Englishmen," but Mr. Archibald Spofforth, in "Some British Characteristics," rallies and chides us for our self-assertion, self-complacency; and certainly Englishmen, when in other countries—including the Colonies—were not considered as lacking self-confidence in any respect.

Miss Marie Tempest, the highly esteemed actress and manageress, was not entirely satisfied with English acting. She deprecated the narrow lines to which members of the profession

were often confined in London, and she would abolish both "lines" and "personality."

Mr. C. B. Fernald said, in a most thoughtful letter:—"The crowd is probably better served in this country than in any other,—the drama is as good as elsewhere, and the accessories are superior. But criticism of the drama as an art and as an influence responsible to civilization is from quite another standpoint. I see no reason why from this standpoint we should assure each other that English acting at the present day is a photographic impersonation of the outer Englishman; it is not the artistic expression of the inner qualities of the most inarticulate and unexpressive nation in Europe. English drama has only occasionally and by temporary sufferance been a reflection of the vital movements in society which give the flavour to our times. The crowd will not appreciate these things until another generation grows up. It is occupied with money and sex and with the few ideas it has absorbed in the brief early years while it retained its receptivity but there always exists a more thoughtful and more courageous minority which leads the crowd, and out of the heresy of to-day provides the crowd with its orthodoxy of to-morrow. This minority needs its own inspiration and its own enlightenment, of which nothing can be a more powerful source than great drama. That is the unfilled want."

The *Morning Post*, in a leader of such an exalted character as one rarely finds in the modern newspaper, speaks thus:—"A great drama, which is always a poetical drama, can be produced only by a great community that is sincere and is in contact with the realities of human life. But England to-day is not in contact with the realities of life. and its society is living upon conventions of which everyone knows the hollowness. Mr. Bernard Shaw has made his fortune by exposing them and has had his immense success because everyone appreciated the truth of his satire. He has made a clearance of shams from people's minds and prepared the way for their clearance from men's lives. The dissatisfaction with the drama, the absence of the better part of the public from the play-house, is due to men waiting for a poet, a creator. The problem plays were notes of interrogation concerning the truth of the old convention. Mr. Shaw laughed the conventions out of the respect they used to command, and Sir James Barrie, with his "Admirable Crichton," repeated the laugh though he reinstated the conventions for lack of anything better. The stage is clear for a poet who can re-establish the cardinal virtues and the will. But before the poet can do his work, there must be a recognition of permanent values in the

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spiritual world. That will come from national awakening, from a perception that if England is not to be destroyed, and her place taken by a rival, she will have to consign some of the shams of society to limbo, and to go back to the old truth that, "A man's a man for a' that." The great drama has never been produced, except after a period of national effort crowned with success. The Greek drama followed upon the Prussian wars; the Elizabethan drama accompanied the national expansion of which the defeat of the Armada marked the crisis. Modern England has her great struggle to come. If she emerges from it victorious, she may again have national poets and national drama. For great works are impossible except to great men. But great men are not distinguishable in advance. They can be known only by their works."

My own opinions formed independently and based on close attention to the existing state of things may be as briefly as possible stated thus:—London theatres are neither as comfortable nor as well managed in some respects as the best of the cinemas and music halls. There are also too many theatres. Acting has greatly improved but would be still better if there was real criticism and less undiscriminating praise. The acting is very frequently much better than the play, but as there are few great plays there is no very severe test of the actor's art. Not many actors seem able to do justice to Shakespeare; and the utterance of the words is usually the weakest point, even a sufficiently distinct enunciation is not too common. Critics, selected for their knowledge, wide sympathy and natural insight should be given a free hand to write with entire frankness and to praise or blame from no other consideration than their own convictions. Criticisms, signed by their authors, should not appear sooner than the second day after the first performance of any play. It is difficult for an unknown author to get his play read by an actor-manager, much less accepted. Actor-managers are much "better judges of parts than of plays," a further drawback to securing good plays. Altogether the great need is a supply of better plays; but conditions are not favourable to securing it. Many men that would like to write dramas cannot afford, under such unfavourable circumstances, to risk spending from six months to two years in trying to write a really good play. The public taste is discouraging to authors and managers of the better class—indeed to all with high ideals. A nation with few repertory theatres, and a vast metropolis with neither repertory theatre nor national theatre, a nation whose government does nothing to encourage high class drama cannot be in a healthy condi-

tion; and this is the state of things in England at the present moment. The purely commercial theatre can never be entirely satisfactory. A nation that is wholly satisfied with pageants and pageant plays, with "musical plays," with farces and music hall turns, with plays that reflect only the ordinary prosaic life of men, that regards the theatre in no other light than as a place for mere amusement, cannot be in a prosperous condition—cannot really be appreciated; and the facts seem to show that such is the condition of a large proportion of those who seek entertainment of the kind to be found in theatres and similar institutions.

The public can get what it wants, but in an age in which the majority do not take life seriously, an age of triviality and pleasure-seeking neither the drama nor any other form of art can be, speaking generally, of a high order. The English in the mass are no longer a serious people with high ideals, hence the unsatisfactory condition of dramatic art at the present time. There is, however, a minority that is ready for better things, and to them we must look for the substitution of what is worthy for the all abounding unworthy.

* *

MUSIC IN MONTREAL

NEW YEAR'S GREETINGS FROM MONTREAL TO TORONTO MUSICIANS

MONTREAL, *December 31st, 1913*

MONTREAL will not suffer from any lack of world famous artists to hear within the next couple of months for announcements have recently been made that Teresa Carreno, Godowsky, Ysaye, and Jean Gerardy, not to mention renowned instrumentalists who will be heard at the National Opera concerts, have been engaged for concerts during January and February.

Carreno plays in Windsor Hall on January 21st, the Ysaye-Gerardy concert taking place in the Princess Theatre the evening of February 18th. Godowsky will be here late this month, provided that the subscriptions received between now and the 15th reach a fixed amount.

It is with sincere regret that there has to be recorded the suspension of the Sunday afternoon concerts, owing to insufficient support. The concerts were started in the Princess Theatre three months ago and apparently everything was proceeding as smoothly as the proverbial marriage bell, until one Sunday night supporters of the orchestra which was accomplishing excellent work under Professor J. J. Shea turned up at the theatre to find the house dark. No notice told of the decision of the directors to cease perform-

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ances, and it was not until Monday afternoon that announcement was made that "Concert's Limited," which had organized the concerts, faced a deficit of $2,000 as a result of their eight weeks' work. It was a great disappointment, not alone because of the cessation of the concerts, but also because it has strengthened the belief long held by some competent to judge, that Montrealers are not as a rule musical, and that rather than hearing good music at popular prices, they prefer to attend cabaret shows and participate in "joy" riding on Sunday evenings. Witness in substantiation of the statement that Montrealers are unmusical the near closing down of the National Opera Company. It was only the magnanimity of a few wealthy Montrealers who made it possible for the company to continue its season, the possible failure of which was feared by your correspondent in a recent edition of MUSICAL CANADA.

The opera appears to be doing rather better since the danger of its suspension was emphasied, but the same cannot be said of the many other good concerts which have been given within the past two or three weeks.

The second concert of the Dubois String Quartet, which has been credited with being an exceptionally popular local organization, was very poorly attended, while the Plamondon-Michot Choral Society's concert in the Ritz Carlton, a week or two ago, did not draw the audience it certainly deserved. A Russian pianist, by name Brounoff, who was assisted by a concertina playing genius, and who gave a concert embracing Russian, Hebrew and German folk music, in the Monument National, drew an audience of two hundred, while another concert given in the Ritz-Carlton, by Signora Valentine Crespi, whose *debut* at a Sunday concert was a feature of the season, quite failed to attract in the degree it was expected to.

About the only recent concert which has drawn capacity was that recently given by the students of the McGill Conservatory of Music, but the these affairs are always well attended since admission is by invitation.

The opera season closes on the 17th of January, and then, in the words of one of the opera directors, "we shall perhaps begin to retrieve some of our losses on the road."

The appearance of Slezak and Gerville Reache in the rôles of *Samson* and *Delila* was, generally speaking, about the only real big thing seen at His Majesty's this season, though Madame Ferrabini was accorded a magnificent reception when she made her first Montreal appearance this season as *Carmen*, the evening of Friday, December 19th.

The opinions of local critics, real or would-be, appeared to be hopelessly divided regarding the merits of Yolando Mero, the Hungarian pianist, who was the soloist at a recent opera symphony concert. If anything Mero is too professional. Her technical equipment, however, is fautless, and her playing generally a delight to listen to.

Of course every church throughout Montreal, and there are about two hundred of them in a city which has been called "worse than New York and Chicago" (individually, not combined, let us hope), had its programme of special Christmas and New Year music, which were heard by large congregations.

H. P. F.

* *

MUSIC IN HAMILTON

HAMILTON, *December 20th, 1913.*

AMONG the local musical events of the season perhaps none is of greater interest than the annual concert of Centenary Methodist Choir. Mr. Hewlett has developed an organization whose reputation extends, not only throughout Hamilton, but to outside points as well. His efforts have done much to elevate the standard of church music in this city. It can safely be said that the choir never appeared to greater advantage than in the programme presented on December 4th, before a crowded audience. Cherubini's Requiem in C minor, the principal work of the evening, was given in a manner seldom achieved by a chorus of this nature. The balance of tone was exceptional, the dramatic climaxes of the "Dies Iræ" and "Sanctus" being reached without sacrificing the rich tonal qualities, which exhibited, especially in the "Pie Jesu," the composer's wonderful power of appealing to the feelings. The unaccompanied numbers, notably Sullivan's well-known part song, "Say, watchman, what of the night?" showed a precision of attack, a blending of the parts, and a finish which were delightful. The assisting artist, Madame Nina Dimitrieff, was heard for the first time in Hamilton. She possesses a lyric voice of brilliance and perfect control, which showed to advantage in all her numbers.

A recital of songs, by four pupils of Bruce A. Carey, attracted a large gathering of music lovers in the Conservatory of Music Hall, Wednesday evening, November 26th. The numbers were rendered in a manner which delighted the hearers, and which promises a bright future for Miss Mona Ross, Miss Marjorie Taylor and Miss Erie Hossack, soprano, and Karl W. Prosser, who contributed to the programme.

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C. E. B. Price, F.R.C.O., organist of Central Presbyterian Church, assisted by Royden C. Miles, tenor, gave a recital on Wednesday, November 27th, to an audience which in numbers was far from being in keeping with the excellence of the performance. Mr. Price handled the organ in masterly style, and presented a programme which was chosen to show to the fullest extent the beauties of the magnificent instrument over which he presides. Mr. Mills sang with taste and refinement and was well received.

The Hamilton St. Andrew's Society celebrated the 78th anniversary of St. Andrew's Day by a Scottish concert in the Grand Opera House. The outstanding feature was perhaps the length of the programme, which could easily have been shortened without harm. J. Shirley Jackson, A.T.C.L., presented, for the first time in Hamilton, a distinctly Scottish choir of forty-five voices, made up entirely of Scots or Scottish descendants, who sang the songs with the true national spirit, but without demonstrating any great effects in tone, colour, or finish. Miss Mary Henry, violinist, of New York, showed rare talent, her simplicity of style winning the audience from the start. The other artists, Madame and Mr. Jackson, of Hamilton, and H. Ruthven McDonald and J. H. Cameron, of Toronto, are all well known here, and were well received. Mr. A. C. MacMillan was accompanist.

The subscription lists for the Elgar Choir Festival of February 10th and 11th, were recalled on December 16th. The fact that the "Messiah" night has been oversubscribed by nearly two hundred seats, shows that the combination of the choir, the Toronto Symphony Orchestra and the New York quartette consisting of Marie Kaiser, soprano, Mildred Potter, contralto, Wm. H. Pagdin, tenor, and Albert Wiedenhold, basso, proves attractive to musical Hamilton. The second evening of *a capella* numbers by the choir, with Mildred Potter and Reed Miller, tenor, assisting, is likely to draw another capacity house.

Miss Margaret Langrill entertained her musical friends at a recital in the Heintzman Hall, presenting a delightful programme by artists hitherto unknown here. Miss Langrill is to be congratulated on her selection of talent, who, without exception, held the utmost of their hearers from start to finish. Miss Edith May Yates, Miss Valborg M. Zöllner and Mr. Vernon Rudolf, pianists, Herr Von Kunitz, violinist, Senor Paul Morenzo, baritone, and Mr. G. Maurice Dantree, tenor, contributed to the programme.

Regardless of musical achievement, the Ham-

ilton Ladies' Orchestra deserves the support of every music lover in Hamilton in its efforts to revive a phase of the art which has had an uphill struggle here for several years past. Since the disbanding of the Hamilton Symphony Orchestra some seasons ago, very little has been done in this direction, and the large audience which greeted Miss Jean Hunter and her players in the I.O.O.F. Temple showed that their work has not been in vain. The orchestra showed improvement over past years, and in some of the numbers produced effects which were well worthy of comment. Mrs. Cherry Riepert Foster, who assisted, is a soprano of pleasing voice and presence, and made a very favourable impression.

VICTOR MARSH.

* *

TETRAZZINA AND RUFFO ON THE 28TH

BY an arrangement concluded January 2nd, Manager Withrow of Massey Hall is enabled to announce the appearance here on January 28th of Mme. Luisa Tetrazzini, the great Italian prima donna soprano, and Titta Ruffo, the world-famous operatic baritone. As co-stars, this combination exceeds in importance even the great Melba-Kubelik duo which recently appeared here. It is the most expensive that has ever been formed, and will appear in only nine of the larger cities in America. Further announcements will be made in the daily press. There will be a mail order sale.

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VANCOUVER NOTES

VANCOUVER, *December 30th, 1913.*

NOVEMBER is always productive of many musical events, and this year was not wanting in both local musical enterprise and visiting artists.

Lovers of local music heard Signor Emilio De Gorgorza, in one of the most artistic song recitals given in this city for some time back. A feature of the programme was the rendering of many songs in English, and these, rendered by such an eminent baritone, and understandable from the fact of their having been given a perfect English enunciation by the singer, won for the artist enthusiastic applause, which left no doubt as to the keener appreciation of songs rendered in English. Signor De Gorgorza was assisted by Henri Gilles, a well-known and gifted accompanist and soloist at the piano.

To lovers of pianoforte music, more especially, the piano recital by the eminent artist, Harold Bauer, was a great delight and source of inspiration. Owing to some mismanagement, no printed programmes were forthcoming, and Mr. Bauer kindly announced the various numbers himself from the platform. Even this exchange of confidence with his audience lent to a greater bond of sympathy betwixt audience and artist, an evidence of how much more enjoyable a programme of cold piano music would be by a few words of explanation by the artist. His programme included the "Moonlight Sonata" by Beethoven, the "Carnival" by Schumann, and other selected compositions by Chopin, Schubert and Saint-Saens. Mr. Bauer excels in his Schumann renderings, seeming to fairly breathe the true spirit of the interpretation given. Not so much could be said of his interpretation of Beethoven, however; for while the first two movements of the popular "Moonlight Sonata" were played almost monotonously strict in tempo, the last movement allowed of many variations of tempo and liberties of delayed accentuation which seemed out of place where the effect is generally that of pronounced accent and regular rhythmic effects.

Miss Maude Scruby, 'celloist, gave a splendid recital, assisted by other local talent. Her violoncello playing was full of the proper depth of tone so requisite for successful 'cello playing and her technic is ample for all purposes of good interpretation.

Mendelssohn's "Athalie" was given a splendid rendering by the large choir at the First Baptist Church during the month. Mr. T. Bonne Miller, organist and choirmaster, directed the choir, and the choruses and solos were given in most capable manner.

FRANK R. AUSTEN.

VICTORIA GLEE CLUB TOUR

THE Victoria College Glee Club has been invited to make a five weeks' tour of England and Wales, next June and July, under the conductorship of Mr. E. R. Bowles, organist and choirmaster of Parkdale Methodist Church. The tour will be under the management of a prominent London impressario, and the executive of the club are making arrangements for a successful carrying out of the undertaking. There has been a Glee Club in connection with the Victoria College for the past forty years, during which time many conductors have experienced the difficulties connected with the ever-changing personnel of the choir from year to year. Prominent amongst recent conductors of the club have been Mr. H. M. Fletcher and Mr. J. M. Sherlock. Mr. E. R. Bowles, the present conductor, has held the position for the past three years. As a large number of the club members are graduating this year, the tour will be a fitting climax to their years of arduous study. Owing to the financial aspect of the undertaking, the touring members of the club will be limited to twenty-five instead of forty, which is the average membership. Up to the present, the London management has made arrangements for appearances of the club at the following places:—Bath, Cheltenham, Eastbourne, Harrogate, Malvern, North Brighton, Oxford, Ramsgate, Scarboro', Ilfracombe, Bristol, New Brighton, London. It is not the intention of the organization to tour as a representative local or Canadian Glee Club. The main object will be travel and education, but no effort will be spared by the conductor to demonstrate the musical abilities of the club. The tour has the support and endorsation of the faculty and several financial friends of the college. Owing to the present plans the club will not tour Ontario as in former years.

* *

BLANKSTEIN RECITAL

MR. MILTON BLANKSTEIN, the young American violinist, announces a violin recital on February 11th, 1914. He will play a Beethoven Sonata, with Herr Walther Kirschbaum at the piano; Vieuxtemps Grand Concerto in D, and a group of smaller compositions by Chopin, Von Kunits and Kreisler. He will be assisted by Miss Irma Williams, the talented young Canadian soprano, who is one of Signor Morando's star pupils, and Mr. Robert Courtney, the eminent English tenor of the Eaton Memorial Church. The concert will be held at the Canadian Academy Recital Hall, 12 Spadina Road.

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Mr. Frederick Stock, - Conductor

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" $2.00 " Friday, " 23rd, at 1 p.m.

" $1.50 " Monday, " 26th, at 2 p.m.

Plan opens to the General Public on Wednesday, January 28th, at 9 a.m.

AT THE CAPITAL

OTTAWA, *December 27th, 1913.*

DECEMBER began with an ideal musical introduction in the form of a 'cello recital by Miss May Muckle. She is a young English-German 'cellist who in a very few years has made a quite continental reputation. Her recital here on December 1st, in St. Patrick's, was both a social and musical event. It was under the distinguished patronage of H.R.H. the Governor General and the Duchess of Connaught, and was attended by the Governor General, H.R.H. Princess Patricia, and a brilliant suite. Miss Muckle leaves nothing to be desired in the way of technique, and in addition has true musical appreciation and discrimination. She was ably assisted by Miss Auriol Jones, pianist, and Mr. Donald Heins, violinist. Miss Muckle with Miss Jones and Mr. Heins, also had the honour of playing for H.R.H. The Duchess of Connaught at Government House, and received from H.R.H. a lovely reminder of the occasion in the shape of a very beautiful pearl pin.

Miss Frances Teresa Wolfe, before leaving her home in Ottawa to reside in New York, gave a song recital in the Chateau Laurier, on the evening of December 9th. Miss Wolfe has made great advancement in her art, since she was last heard in public here. She has a delightful soprano voice of excellent timbre, which she uses with excellent effect. She was assisted by Miss Irene Chabot a young pianist of promise, and Mr. Arthur Dorey, whose accompaniments are always such a pleasure, at the piano.

Under the auspices of the Morning Music Club, Katharine Goodson, pianist, was heard in St. Patrick's Hall, on December 18th. Miss Goodson further strengthened the splendid impression she made during her visit here a year ago, and in fact has so firmly established herself in Ottawa musical circles, that her next visit will be anticipated with pleasure.

The National Opera Company gave us a short season of three operas on December 22nd, "Gioconda;" December 23rd, matinee, "Madame Butterfly," evening, "Thais." It was a revelation to Ottawa to have three operas given with such perfect accessories. The orchestra under Agide Jachia, so popular here from former visits and the chorus and ballet were all far beyond anything ever heard or seen here. Of the stars of course Mme. Marie Claessens in "Gioconda; Mme. Villani in "Butterfly", and Helen Fanley in "Thais" stand out pre-eminently as did Farma and Legura Tallien in "Gioconda." The rest of the supporting artists were satisfactory. As usual the attendance was very poor and it is said the company will lose very heavily. It may, however, be said that it is a most unfortunate time of the year and besides people are anything but flush at Xmas time, and are apt to look upon grand opera as a luxury. It is rumoured that the company will return for a short season in January—*nous verrons.*

Pavlowa, with an orchestra of her own, is coming December 29th, and it is to be hoped with better luck.

Mr. F. T. Shutt, organist of St. Mathew's Church in this city, has resigned, I am sorry to say. He finds his duties at the Experimental Farm require all his time, and is therefore obliged to give up his position in St. Mathew's Church, which he has filled without salary for the past eight years. His retirement is deeply regretted by the choir and congregation.

Miss Dora Gibson, who will be pleasantly remembered on account of a number of recitals she gave during two visits to Ottawa, has been singing with great success in Covent Garden. The press giving her unstinted praise on several occasions.

The opening concert of the Ottawa Symphony Orchestra, Donald Heins, conductor, will be given in the Russell Theatre, on Janurary 14th. The soloist will be Miss Marie Ricardi, soprano. Miss Ricardi is a member of the faculty of the Canadian Conservatory, and has sung with success in London.

The Choral Society, under the direction of Mr. J. Edgar Birch, will give a concert in the Russell Theatre, on February 12th. Gardi's "Erl King," Gounod's "Gallia," and Elgar's "Dance from the Bavarian Highlands," will be given.

For the fourth successive year the Boston Festival Orchestra will lend its splendid accompaniment. The soloists will be—sopranos, Mrs. Geo. Patterson Murphy, of Ottawa, and Mrs. Grace Dunbar Williams, of Boston; bass, Mr. Reinald Werrenrath. Both Mrs. Williams and Mr. Werrenrath have been heard here before with the society, and their coming is hailed with much pleasure. Mrs. Geo. Patterson Murphy has a very lovely voice, and is only too seldom heard in public.

L. W. H.

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MUSIC IN NEW YORK

NEW YORK, *December 20th, 1913.*

TAKE it all in all, this has so far been a very good season for music. There have been as many concerts as usual, and as many visiting artists. Yet, it cannot be denied that business conditions in America are in a pretty bad way. Wall Street is not the only locality that has felt the pinch. There are rumours that some of the largest retail houses in the city are on the verge of closing. Of course business conditions are instantly felt in the art world. In a sense New York City is not such an infallible criterion in this regard as are the other cities of the country, because, like all great music centres, everybody wants to give a New York recital, and is glad enough to get a respectably large house by means of generous "papering." All that recital-givers hope for in this city is favourable notices in the press; they make money—if they make it at all—outside, where people are willing to pay to listen.

Paderewski seems to be the one artist who can always make money in America, whatever may be the conditions. He has given two New York recitals this season, and on both occasions many of his admirers have been turned away from the doors. The critics seem to dispute among themselves as to his merits. Many think him but a shadow of his former self. They accuse him of being a "piano pounder," of carelessness, and all sins that pianists are heir to. Others consider him greater than he ever has been. But anyway, the public still worship him. If he is up to date in New York slang I imagine him murmuring to himself, "I should worry!"

Miss Maggie Teyte, the popular English soprano, gave a very successful recital in Aeolian Hall, at which she presented an unusual programme of modern songs, most of which were heard for the first time in this city on this occasion. She is an exceedingly interesting singer, sincere and temperamental. People like her, personally and as a singer, so consequently she draws large and enthusiastic audiences. Miss Teyte is equally at home in concert and opera, and in both fields she is a great favourite in this country.

Mme. Jahanna Gadski has been touring under the direction of Marc Lagen this fall, and has had a most successful recital tour. She is one of the best known singers on the continent and never fails to draw large audiences. At her recital in Aeolian Hall she did not have so many people as she customary draws, but there never were fewer passes given away, and the result was far more satisfactory financially.

During the past two or three seasons, Mr. George Harris, Jr., has been greatly forging ahead as a recital and oratorio singer, until today he takes his place as one of the most popular tenors in America. That his popularity is substantial and lasting is evidenced by the fact that it is seldom that he does not book return dates whenever he appears. Mr. Harris is an unusually well equipped artist, and his career is one that might be taken as a model by young singers and aspirants. After graduating from Amherst College, Mr. Harris decided upon music for his life work. He hesitated between singing and the piano, having acquired considerable technique as a pianist. His choice being the voice, he went to Paris and became a pupil of De Reszke. For three years he stayed with the famous teacher and singer, at the same time acting as his accompanist. He also studied the theory and form of music. Mr. Harris presents splendid programmes, and is flatly opposed to inserting anything that smack of the popular style of songs, which most singers seem to consider representative of the English and the American song writers. At his Aeolian Hall recital, for instance, Mr. Harris' programme was made up of songs by Grieg, Schumann, Wolf, Massenet, Aubert, Coleridge-Taylor, Marshall Kernochan, Cortland Palmer, Ward-Stevens, Tchaikovski, Arenski, and Mousorgski. They were sung in English, German, French and Russian. Mr. Harris ability as a song singer is considerably enhanced through his ability as a poet. He is the author of many splendid poems, some of which have appeared in the magazines. A volume of his verse will be published in the near future.

A Chicago pianist and teacher by the name of Harold Henry made his appearance in a recital in Aeolian Hall recently and gained a well deserved success. He presented an unconventional programme, and showed himself to be the possessor of considerable technique. His interpretations were marked by intelligence and musicianship, and he interested a good sized audience.

The Melba appearances in New York were as enthusiastic as usual. At the second concert, given in the Hippodrome, Mr. Edmund Burke, the Canadian baritone, appeared with her, and gained a splendid success. He was recalled several times. It is to be hoped that he will be heard in recital before the end of the season.

OPERA

Among the operatic happenings of the present season has been the undoubted success of the Century Opera Company, presenting the standard operatic repertoire in English. The idea of producing opera in the vernacular and at prices ranging from 25 cents to $2.00, with capable casts, has proved a popular venture. The prin-

cipals in the Century Company are particularly good. Most of them are young American singers who have been singing opera abroad. Many of them possess voices quite as good as the average principal at the Metropolitan, or any of the more pretentious and fancy priced companies. The orchestra at the Century is not all that might be desired, and the chorus is mediocre but nevertheless the performances are of a very high average, and the Century Company has done two things that are deserving of the highest praise, in as much as it has proved conclusively that opera in English is feasible and popular in New York. The Century Theatre, formerly the New Theatre, is not as good acoustically as the Metropolitan, nevertheless the story of the opera, as sung by the artists in English, can easily be followed from any part of the theatre. This is something that even the most habituated opera goer is thankful for—though many are not honest enough to admit it. Undoubtedly "opera in English" will come to pass in the near future throughout the country, and in years to come we shall hear no more of the ridiculous talk of English being unsuited to musical treatment. Incidentally, the opening night of the Metropolitan drew a packed house, as usual; yet, it is said, that there were only a few seats and one box unsold at the Century.

There are a few new singers at the Metropolitan this season who have not been heard with that organization before. Mme. Ober, a recruit from Germany, has achieved a decided success. She is the possessor of a very fine voice, and is a splendid interpretor of German opera. Martinelli, a new Italian tenor, has been well received also. Cristalli has been spoken of as a coming Caruso. I have not heard him, and can consequently give no personal opinion on the matter. The ever popular Miss Farrar has been ill since the opening of the season with colds and other annoyances and has had to let somebody else take her place upon nearly every occasion for which she was announced. The first premiere of the season was the Strauss opera, "RosenKavalier," sung by Mmes. Ober, Hempel, and Case; and Messrs. Goritz, Weil, and Jora. It had a warm reception from the audience, and has been repeated several times since. If has already become part of the regular repertoire. Charpentier, the noted French composer, whose "Louise" made him world-famed, is to be in New York to supervise the production of his "Julien," which the Metropolitan will offer early in the new year.

By the way, one of the popular members of the Century is the young Montreal singer, Miss Beatrice La Palme.

SYDNEY DALTON.

MME. BEATRICE LA PALME

THE MONTREAL SOPRANO AS "LOUISE"

MME. BEATRICE LA PALME, the Canadian soprano, has had a series of gratifying successes in New York, where she had been taking leading roles with the Century Opera Company. She has already appeared as *Leonora* in "Trovatore," *Marguerite* in "Faust, as *Thais* and *Louise* in Charpentier's opera, December 30th, and has been engaged to sing in "Manon," "Rigoletto," "Tannhauser," etc.

HENDRIK JACOBS

(Together with some general observations on Dutch violin-makers.)

By Towry Piper

It is difficult, without the aid of specimens, to give the reader who may be unskilled in such matters, an adequate idea of the little points of distinction between the works of the old Dutch fiddle-makers of the seventeenth and eighteenth centuries and those of the German school, properly so-called; and in writing some time back upon the latter school, I found it most convenient to include the Dutchmen in it, as the main characteristics are, in the majority of cases, very similar. In both schools we generally find the high modelling, inelegant scroll, and soundholes partaking more or less of the form adopted by Jacob Stainer, though there are, of course, exceptions now and then, some old Dutch violins being reminiscent, both as to form and varnish, of French work of the second class.

The chief points of difference which may be noted by the practised eye may be roughly summed up as follows: the bellies of old fiddles made in Holland are not usually of the close grained, white larch so largely used by the Kloz family and scores of other makers working in and around Mittenwald, which was the chief-centre of the fiddle making industry in the Bavarian Tyrol; the heads, though resembling those of Germany, have frequently a pinched, mean look about them, and the peg box near the scroll is too narrow; what is known as "glue-varnish," which is found on great numbers of old Tyrolese instruments is not a common feature in Dutch work; and the purfling, when present, which is frequently not the case, is very often, though by no means always, made of whalebone.

Jan Cuypers, of the Hague, who lived well into the beginning of the last century, and who turned out a large number of useful bowed instruments which are rapidly rising in value, used the ordinary purfling, which has the manifest advantage of holding in its place better than the whale bone variety. Tap an instrument—by, say, Rombouts, of Amsterdam,—and the chances are that his whalebone ornamentation will part company with the retaining glue, and produce a rattle which, besides being most disagreeable, is often very difficult to locate. It may be useful to remind the reader that, where any doubt exists on the point, a little friction on the purfling will soon produce a distinct glaze which is a sure indication of the presence of whalebone. Dutch fiddles, as a class, are not remarkable for the power of their tone, but frequently possess an undeniable sweetness, and are therefore to be recommended for the use of amateurs of limited powers, in the home circle.

To illustrate this article, Messrs. Hart & Son, of Wardour Street, have lent me a fine and typical example of the work of Hendrik Jacobs, of Amsterdam, whose working period is placed approximately between about 1690 and 1712. He is by far the best known and most frequently mentioned amongst the makers of his country. He has been made the subject of various legends and traditionary rubbish, which would appear to have about as much foundation, so far as any sort of evidence in support of them goes, as the stories which used to be told about Stainer. Like that great maker, he is said by some imaginative scribes to have married Niccolo Amati's daughter and to have learnt his craft from the Cremonese master; one German writer conjectures that he was in some way connected with a silversmith named "Jacobsz" who was living in Bologna in 1622. The plain truth of the matter is that we know little or nothing about this exceedlingy clever Dutchman, beyond the fine copies of the grand pattern of Nic. Amati which he has left behind him. Amongst continental copyists of that pattern of instrument, he undoubtedly ranks next to such makers as Francesco Ruger of Cremona, and Sanctus Seraphin of Venice. He nearly always reproduces the Amati outlines most successfully, and at his best he comes very near the mark in imitating the soundholes. A famous Belgian artist used for many years—and for aught I know may still use—a splendid violin by Jacobs, which passed as the work of Amati, and was assigned by a well-known fiddle importer (long since dead) to Stradivari himself! Omitting the tell-tale whalebone purfling, which in many cases has been replaced, *for business purposes*, by the ordinary wooden article, there are three important features in which the experienced eye may detect the work of Jacobs. They are: the scroll, in which he rarely or never produces even a passable imitation of his original; the varnish, which, though often excellent, differs materially from that of Cremona; and the soundholes, which in most cases betray more than a suspicion of the German style and contour. To these may be added what Hart describes as a certain "sharpness" in the modelling near the purfling, which, however, is hardly so noticeable as the other points of difference already noted.

For the rest, it may be observed that Hendrik Jacobs selected his wood with much care and judgment, and that in appearance its resemblance to that used by Amati is singularly striking. The tone of his fiddles, when well preserved, is frequently of charming quality, and

though they naturally do not always possess great sonority, a fine example will often give excellent results in a room or hall of reasonable dimensions. The tone of Messrs. Harts' violin

is round, and sweet on all the strings, and carries well.

Jacob's authentic label usually runs "Hendrik Jacobs me fecit in Amsterdam 16—"; but his tickets are rare, and though I am well acquainted with his work, I have seen but few of them. Where a label is found, it is usually a counterfeit of that of Amati. I do not think that there is any reason to suppose that Jacobs inserted these Amati labels himself, as was the common practice with several of that maker's Italian pupils and followers.

Many of the books give the Cristian name as "Peter," and some state that Jacobs had a son so named. If such a maker existed—which is denied by some modern authorities of high

standing—I have no recollection of ever seeing any of his work.

The following measurements, which correspond pretty closely with those of the average Grand Amati, are taken from the violin illustrated: length, body 14 inches; width, at upper bouts, 6½ in. full; lower bouts, 8¼ in. bare; height of sides, 1 3-16 to 1¼ in. bare. The varnish is a fine golden red, and the instrument is well-preserved and free from cracks. The label is wanting and with it, of course, the date.

* *

TORONTO CONSERVATORY OF MUSIC

SEVERAL very successful and highly attractive piano recitals were given during the month of December at this institution, Mr. Viggo Kihl being heard in a varied and important programme on December 3rd, and Mr. Paul Wells a week later in equally artistic and well-rendered selections. On both occasions, the concert hall was well filled by a representative gathering of musical people, who greatly appreciated these interesting and educative recitals by gifted members of the Faculty. On November 26th, Miss Lina Drechsler Adamson's violin recital was also well attended, her playing again demonstrating her great talents as virtuoso on this difficult instrument. Vocal pupils of Mr. M. M. Stevenson gave their second recital this season on Saturday evening, December 6th, and Mr. David Dick Slater's pupils presented an excellent programme on Saturday, December 20th, assisted by pupils of Mr. J. W. F. Harrison and Mr. Frank E. Blachford. An open rehearsal of the National Chorus, conductor Dr. Albert Ham, gave much pleasure to the invited friends and patrons on an evening during December, Sir Henry Pellatt making a speech, reflecting great credit on all members and officials of the choir. An afternoon musicale, on Thursday, December 18th, in the Concert Hall, decorated and furnished for the occasion, was arranged by Miss Ethel Shepherd, whose talented pupil, Mrs. Denison Dana, assisted by Miss Aileen Kemp and Miss Joy Ryan, and others, gave a charming programme, including some old English carols, harmonized by Mr. Healey Willan. The activities of other distinguished members of the staff, including Mr. Frank S. Welsman of the Symphony Orchestra, Mr. Healey Willan, Mr. T. J. Palmer, Mr. Frank E. Blachford, and Mrs. Drechsler-Adamson, are even more than usually apparent this season, and the musical director, Dr. A. S. Vogt, is, in addition to his manifold duties in that capacity, busily engaged with the rehearsals of his far-famed Mendelssohn Choir. The winter term closes January 31st, and examination days are Tuesday, Wednesday and Thursday, January 27th, 28th and 29th, applications to be in on or before January 10th.

* *

CANADIAN ACADEMY OF MUSIC

Teachers and students have been very busy at the Canadian Academy of Music lately, and a number of interesting musical events have taken place.

First in importance was the lecture given by Luigi von Kunits, on "The Study of Musical History." Mr. von Kunits' great reputation as a musician is widely known, but few are aware that his literary gifts and scholarly attainment are of the highest and most profound order. Consequently his lecture was in every way a remarkable effort. He spoke without notes, for more than a hour, and gave one of the most brilliant essays that probably has ever been heard in Toronto.

His next lecture will be on "The Art of Counterpoint."

Mr. Kenneth Kingdon, a piano pupil of W. F. Pickard, gave a highly interesting recital. His programme included the "Moonlight Sonata," Beethoven; "Murmur du Vent," Sauer; a Chopin group; "Cantique d'Amour" and "Campanella," Liszt. His playing showed many signs of an artistic training, notably in his keen sense of tone quality and quantity. He was ably assisted by Mrs. Lester Farron Jones and Mr. Brophy Ferguson, vocalists, both pupils of Francis Fischer Powers.

The students' Saturday afternoon recitals have been attracting large audiences. The programmes have been varied enough to prevent the usual dullness attendant on pupils recitals, and the standard of performance, generally speaking, has been very high.

The ensemble class has become so large that a separate class has been started for strings only.

String quartette and quintettes are thoroughly studied under the capable guidance of L. von Kunits and Geo. A. Bruce.

The dramatic classes, conducted by Walter Howe, are steadily growing. Every week an open class meeting is held at which the members criticise each other's work; after which a general decision is given by Mr. Howe. As he is such an experienced actor, thoroughly familiar with the best traditions of the English stage, such a course is of the greatest practical value to the students.

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CHANGE of address by subscribers or advertisers should be reported at once to the Editor.

MISS DOROTHY ALLAN

Miss Dorothy Allan, daughter of Mr. John Allan, organist and choirmaster of St. Paul's Presbyterian Church, Peterboro', is a young mezzo-soprano who is rapidly making a name for herself in musical circles. Although only seventeen years of age, she has already held two important church positions as soprano soloist. At present she is soloist in St. Paul's Presbyterian Church, Peterboro', where she is highly appreciated. Two years ago, when only fifteen, she was soloist in Olivet Baptist Church, Montreal. On her leaving that position to take the position in Peterboro', the Rev. Joseph Sullivan, pastor of Olivet Baptist Church, Montreal, speaking from the pulpit, on the evening of Sunday, July 23rd, said: "It is with sincere regret we learn that we are to lose the services of Miss Dorothy Allan as soprano soloist, owing to her removal to Peterboro'. Olivet Church never had so young a soloist, and I am safe in saying never one gave such universal satisfaction. Her beautiful voice

Dorothy Allan

has been a delight and inspiration to us all, and we shall follow her musical career with the greatest interest, as we expect great things of her in the years to come." Quite recently overtures were made to Miss Allan to return to that position, an offer which she was unable to accept. Miss Allan is a native of Aberdeen, Scotland, and until the past summer had not had any other teacher than her father. During the past summer, while on an extended visit to the old country, Miss Allan embraced the opportunity presented to her of studyiug with the celebrated London voice specialist, Signor Giovani Clerici (formerly of Florence, Italy). Signor Clerici strongly commended the system Mr. John Allan had employed in the training of his daughter, and predicted for her a brilliant career. Besides being the possessor of a beautiful quality of voice, Miss Allan had, he said, to a remarkable degree, that highest of all gifts in a singer, a fine sense of musical temperament. Miss Allan has already a very extensive repertoire, and, being a "quick study," is rapidly and thoroughly adding to it. Her concert engagements for the season are numerous, while she has already filled quite a number. Her reception on these occasions is always flattering, and generally result in repeat engagements.

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MUSIC IN WINNIPEG

WINNIPEG, *December 18th, 1913.*

Christmas is in sight up here as elsewhere, with more than the usual amount of festival music to be sung and played in the churches in course of preparation, even the theatre orchestras of the city are announcing special programmes for Yuletide.

On Monday evening December 29th, Madame Frances Alda, of the Metropolitan Opera House, New York, is announced to appear in the Central Congregational Church, a soprano who has gained quite a reputation on the concert platform recently. With her will be the phenomenal young 'cellist, Guita Cassini. A pianist well known here through previous visits, Frank La Forge, will play the accompaniments.

But greater interest centres in the appearance of the renowned violinist, Fritz Kreisler, whose date is Thursday evening, January 5th, 1914. Another violinist with a European reputation, Marie Caslova, is announced for Thursday evening, April 16th, 1914.

A violin recital was given by Master Ewart Josef Shadwick, a boy of fourteen years in age, before an audience which nearly filled Trinity Hall, on the evening of Tuesday, November 18th, previous to his departure for London, England, to take up the two years' Canadian scholarship at the Royal Academy of Music, won by him over all competitors at the Associated Board examinations early in the current year. He also won the silver medal at the Earl Grey competition held in Winnipeg in the year 1911.

Master Shadwick plays like an artist of mature powers already, with a repose of style, and an assured manner that betokens confidence in his own abilities without a trace of self-consciousness. His principal numbers were Tartini's "Sonata in G minor," the Mozart "Concerto in A major," and the "Dance Tzigane," Opus. 14, by Nachez.

Accurate intonation, a long sweeping bow arm, producing a beautiful and voluminous tone, featured the Mozart music, while the fingers of the left hand in corelation with this gifted boy's mental grasp of the compositions played, gave evidence of that virtuoso skill which, with such valuable further training he will receive at the Royal Academy, is sure to develop into those qualities that produce artist performers of high rank.

Master Shadwick's phrasing of the Bach Air for the G string elicited marked appreciation from the many musicians present in the hall, as did the "Siciliano," by Francœur-Kreisler; and the vigor and fire infused into the Nachez Gipsy Dance were so invigorating as to arouse enthusiasm.

Miss Helen Prestwich sang two groups of songs in finished style, and to Miss Mabel Prestwich, graduate from the R.A.M., is due deserved praise for musicianly played accompaniments to voice and instrument.

The "Messiah" performance takes place on January 6th, the use of St. Stephen's church and and fine organ having been generously donated by the Rev. C. W. Gordon and the board of session for the occasion. The services of Mr. Watkin Mills, the noted Handelian basso, have been secured for that important section of the oratorio. The other soloists include Miss Beatrice Overton, soprano, Mrs. E. M. Counsell, contralto, and Mr. Norman Douglas, tenor. The chorus is expected to number one hundred and fifty voices, many among them been well trained, having sung the work many times in the "old country." Mr. Fred. M. Gee is to officiate as organist, and Mr. J. J. Moncrieff will conduct.

On November 25th, at the Royal Alexandra, to a large and fashionable audience, Miss Muriel Brown gave a most interesting pianoforte recital. This young lady is a teacher in the Ernest Nixon Kitchen newly established Schools for the Pianoforte in this city, and was for several years under his tuition. Visiting Berlin later on, she studied with Stepanoff and Petri. Miss Brown is a tem-

peramental pianist with expressive moods not always under control, but she plays with such technical facility and impetuosity that was at times quite fascinating. This was illustrated in the Liszt "Fantasia on Hungarian Airs." Schumann and Busoni compositions were skillfully performed, and so were the Chopin Preludes 1-3-7-10-11 and 15. The C sharp minor Scherzo received fanciful treatment.

Mrs. Helen Davies Sherry was the vocalist, and gave great pleasure with her rich soprano voice.

On Thursday, November 27th, Mr. F. Hotchkiss Osborn, a prominent vocal teacher and concert director, gave a concert in Broadway Methodist Church, with a programme explained in a note: "An attempt has been made to show the close relationship between 'Folk Song' and 'Art Song.'"

It was a well meant endeavour, which should have been strictly confined to the subjects named, but they were so overshadowed by the operatic and other vocal and instrumental numbers introduced, such as the Lucia Sextette, and the Rigoletto Quartette, a well played 'cello solo, "Widmung" by Popper, with Miss Edwina Higginson wielding the bow, and a violin solo by Alex. McLellan, that the poor "Folk Songs" were lost sight of in the effulgency of modern thematic material.

An intellectual treat was presented by Miss Louise MacDowell, one of our foremost solo pianists, at the artists recital given under the auspices of the Women's Musical Club, on Monday, December 1st, in Trinity Hall.

Miss MacDowell is a pianist of exceptional and tested ability, whose Leipsic training enables her to surmount technical difficulties with such fluent ease that places her in the front rank of local performers, and these are limited to a choice of three, or probably four, who combine artistic powers of expression with interpretative skill.

Her numbers included the Bach-Tausig Toccata and Fugue in D minor, grandly played; Schuman's Sonata in G minor, for which Miss MacDowell had been specially prepared by Raphael Jossefy, whose beautiful touch and consummate phrasing found a lively counterpart in this talented woman's version of the romantic music. Chopin's Nocturne Opus. 62, No. 1 and the same composer's Etudes Opus. 25, Nos. 1-2 and 3, were in beautiful contrast to the fiery exaltation of Liszt's No. 10 Rhapsody. The smaller pieces included works by Debussy, R. Strauss, Rachmaninoff, and Blanchet.

Mrs. Counsell's lovely contralto found eloquent vent in a group of songs set to music by Marian Malcolm in very pleasing harmony, and vocalized to the accompaniments played by the composer herself.

CHAS. H. WHEELER.

* *

NOTED VIOLIN MAKER

MR. HIDALGO MOYA, of Aylestone, Leicestershire, Eng., was in town last month, en route to an extensive tour of Canada and the United States. Mr. Moya is a maker of high-class violins and had spent some twenty-six years in reaching his ideal of what a fine violin should be. He challenges for his instruments comparison with any of those of the old Italian makers, which, he says, are more often than not sold for mere exterior beauty rather than for perfection of tone. His violins are nevertheless remarkable for finish of workmanship and artistic outline. Mr. Moya has appointed Thos. Claxton Co. as agent in Toronto to represent them in Canada.

* *

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TORONTO COLLEGE OF MUSIC

Piano and vocal pupils of Dr. Torrington gave a recital on Saturday afternoon, December 13th. Those who took part were: Mary Jacobs, Mary Hooker, Rena Bake, Lily Chapman, Beatrice Johnstone, Kathleen O'Connor, Rennie Keith, Maud Dowsley, Dorothy McGann.

Pupils of the following teachers appeared in a junior recital on Saturday afternoon, December 20th; Misses Gertrude Anderson, A.T.Coll.M.; Muriel Anderson; Clara Jeffery, A.T.Coll.M.; Marion Porter, A.T.Coll.M.; Helen Sullivan; Melissa Johnston, A.T.Coll.M.; Dora Stutchbury, A.T.Coll.M.; Grace McNeil, A.T.Coll.M.; Kathleen O'Connor; Olive Casey, A.T.Coll.M.

The college closed for the Xmas holidays on Monday evening, December 22nd, and re-opened on Friday, January 2nd. Teachers' normal training classes in piano and vocal have been opened under the direction of F. H. Torrington, Mus.Doc. (Toronto).

The spring term opens on Friday, January 30th.

* *

TORONTO CONCERTS

String Quartette Concert.—The Toronto String Quartette gave the initial concert of their eighth season, November 26th, in Conservatory Music Hall before an audience which almost filled the auditorium. The quartette played with greater refinement and a finer ensemble than has been noted in their history, the result of constant rehearsal together and intelligent study of the works they produce. The audience were indebted to them for the introduction of a novel work, in the string quartette of Ippolitov Ivanov, Op. 13, which, if it did not strike one on first hearing as a great composition, was found interesting in originality and prolific of many seizing effects. The second movement, the Humoresque Scherzando, with its dainty, tripping passages, and the Intermezzo, with its soft, veiled effects, won enthusiastic demonstrations of applause. The second number was the Tschaikovski Quartette, Op. 11, made generally known by its second movement, the Andante Semplice, first played in Toronto in 1884, while the work as a whole was given by the Flonzaley Quartette two seasons ago. The interpretation was notable for its dignity, and therefore absence of attempted sensationalism, and the unity of idea from the four players. The final number was a repeat of the Arensky trio in D Minor for piano, violin and 'cello, with Frank S. Welsman at the piano

Parlow-Bachaus Concert.—The joint recital, November 27th, of Kathleen Parlow the Canadian solo violinist, and Wilhelm Bachaus, the distinguished German pianist, at Massey Hall, attracted a large audience, which however, did not fill the auditorium. There should have been a capacity house, seeing that Miss Parlow is the greatest violinist that Canada has yet produced, and is now admitted to be the leading woman solo violinist of the present day. Miss Parlow played as a matured artist of absolute certainty of techinque, and truth of intonation, a warm, varied and beautiful tone, and an expression that while touching, did not run riot into extravagant sentimentality or mawkishness. In her first number, the Paganini Concerto in D, she played with immaculate purity of tone as well as with accuracy of intonation, through all the exacting executive difficulties of the music, while revealing a lovely cantilena in the episodes in which Paganini has dropped mere virtuoso display for the singing style which is the glory of the instrument. In this number and in the subsequent Wieniawski Polonaise, Miss Parlow revealed a bewildering command of double stopping and octave playing. She was enthusiastically received and gave as one of her encores a transcription of Schubert's "Moment Musical," which was entrancing for its sweet musical quality. With Mr. Bachaus she played the Grieg Sonata for piano and violin in C minor, of which one does not remember to have heard a more effective rendering. Mr. Bachaus, who is a thorough artist, and an exceptionally equipped pianist in the important matter of technique, gave illuminative renderings of Chopin's Ballade in A Flat, four of his studies and the Polanaise, Op. 53, in A flat, in which virtuosity was blended with fine musical taste and feeling, and later in the evening in Schubert's "Soiree de Vienne," and the Tausig brilliant version of the same composer's "Marche Militaire." Mr. Bachaus showed himself to be a temperamental player, but one that does not allow himself to lose proportion in wild license of expression, dynamics or tempo.

Miss Lina Adamson's Recital.—That popular Toronto artist, Miss Lina Adamson, once more displayed her versatility and virtuosity as a solo violinist at her recital on Saturday evening, November 29th, in Conservatory of Music Hall. In an exacting programme that included two movements from Lalo's "Symphonie Espagnole" and numbers by Paganini, Zartini, Monsigny, Glazonnow, Debussy, Kreisler and D'Ambrosio, she exhibited extensive technique, an appealing tone and flexibility and variety of bowing. She

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was warmly applauded and recalled after each group. She was assisted by Mrs. Gerard Barton, the accomplished accompanist, and Miss Elizabeth Rheem Stener, who gave an entertaining talk on English Folk Lore and Songs and Morris and Modern Folk Dances.

MISS ZOELLNER'S RECITAL.—Miss Valborg M. Zoellnor's recital on November 29th, in Forester's Hall was attended by a large and fashionable audience, who evinced great interest in the programme, which was made up entirely of music by Clarence Lucas the well-known Canadian composer. Miss Zoellner, who is now a finely equipped artist, gave the Prelude and Fugus in F Minor, "Moon of Omar," Humoreske and Mazurka, Spring Song, Saga, Day Dreams, Ariel, Epithaleum, with rare brilliancy of technique and with sympathetic appreciation of the music, which covered a wide variety of mood and style. Mr. Lucas' music was more enthusiastically received. His classic numbers are true to form, while his "genre" have fancy, ingenuity and poetry. Mrs. Campbell was the welcome vocalist and sang very charmingly six of Mr. Lucas' songs.

HAMBOURG SEMI-ANNUAL.—The Hambourg Conservatory of Music semi-annual pupils' concert was held on December 20th, inMassey Hall. The function was highly successful, all those contributing to the programme showing exceptional talent and artistic training. Delightfully interesting was the performance of three juveniles. Little ten-year-old Leila Preston, a pupil of Prof. Michael Hambourg, astonished the audience by her playing of the first movemnt of Beethoven's piano Concerto, No. 1, so remarkable were her surety of attack, technique and time, her finished phrasing and her command of tone colour. Still another revelation was the violin playing of eight-year-old Max Gleichman, and Eileen Ferguson, both pupils of Jan Hambourg, who in concertos by Accolay and De Beriot revealed fine tone and intonation and excellent method of bowing. The programme consisting of twenty numbers, was too long to allow of comment on each number. Those who distinguished themselves by the musical appeal of their efforts were:—Piano—Edith Watson, Evelyn Chelew, Harold Spencer, Madge Williamson, George Boyce, Eva Galloway, Ray McFadden. Violoncello—Jack Sterin (of special gifts and talent), Beatrice Leach. Violin—Joseph Garten, Douglas Crowe. Vocal—Arthur Melton, Goldwin Stewart, Nellie Gill, Louise Williams L. E. Blachman. Reader—Miss Frances E. Cieman. The Conservatory orchestra, conducted by Mr. Z. Caplan, played the accompaniments to Miss Preston's concerto.—The *Globe*.

WILLIAMS' MUSICALES.—The R. S. Williams Sons & Company's musicales at 145 Yonge Street are proving highly popular functions. They will be continued at intervals throughout the season, and will enlist the services of distinguished solo vocalists. The musicale last month was instructive as well as entertaining. Most interesting was the exhibition of the New Edison disc phonograph, the Apollo player piano and the Victrola, all illustrated in performance, and their distinctive features clearly explained

by Mr. Trestrail. Mr. Arthur George was the vocalist, and won a signal success, the large audience insisting on two encore numbers.

The Hambourg Concert Society have been continuing their work with increasing success. On December 2nd, and December 16th, their concerts were specially interesting, and specially well carried out. At the first the programme included Cesar Franck's fine quintette for piano and strings, in F. minor, with Miss Grace Smith at the piano, and Messrs. Jan Hambourg and Z. Caplan, violins; B. Farmer, viola, and Boris Hambourg, 'cello. The Mendelssohn violin concerto, rendered in brilliant and sympathetic style by Jan Hambourg, who played on a fine Maggini violin, belonging to Mr. J. S. Loudon of the Standard Bank, the Suite, Op. 16, by David Popper, for two violoncellos, a decided novelty, played by Boris Hambourg, and his pupil, Joseph Sheard. Miss Grace Smith, the solo pianist, not only played her part in the Franck quintette with fine discrimination in relation to the other parts, and with brilliant execution and finely graduated shading of tone, but accompanied the Mendelssohn Concerto with a subordination of self-assertion, and the realization that the violin was not to be overwhelmed by the superior power of the piano that cannot be too highly praised.

The feature of the second concert was the beautiful string quintette of Mozart in G minor, played by Jan Hambourg, first violin; E. Caplan, second violin; Broades Farmer, first viola; J. S. Loudon, second viola, and Boris Hambourg, 'cello. The ensemble was on the whole excellent, especially in the first Allegro, with its haunting thematic phrases so persistently repeated with delightful variation, and the unique and original minuet and trio. Schumann's trio for piano, violin and 'cello, played by Miss Grace Smith, Jan Hambourg and Boris Hambourg, aroused enthusiasm in spite of its length, and was rendered with sympathetic accord between the players. Mr. Boris Hambourg contributed as his 'cello solo Lalo's Concerto in D minor, probably its first performance in this city. Mr. William J. Stanislas Romain gave by way of intermezzo a most interesting reading of Longfellow's poem, "Sandolphon," with piano accompaniment by Miss Mary Campbell.

The Toronto Symphony Orchestra gave a splendid concert on December 4th, with Josef Hofmann as solo pianist. Mr. Hofmann's principal number was Tschaikovski's Concerto in B flat minor with seizing power and exquisite delicacy in alternation, with a golden tone and glittering technique. His smaller numbers were Debussy's "Soireè en Grenade," Rachmaninoff's "Polichinelle," Dvorsky's "Barcarolle in F sharp minor," and "Etude," by Screabine. In all of these he revealed his poetic trend of spirit. The orchestra in addition to accompanying the concerto, contributed Mozart's Symphony in E flat, the "Lohengrin," Prelude, and Tschaikovski's "Marche Slav" with distinction on tone and interpretation. Mr. Welsman, as usual, conducted with felicitous grasp of the essence of the music.

On December 15th, the orchestra gave their first Popular Concert with Miss Winifrid Hicks-Lyne as solo vocalist. The selections were of a popular order, and were enthusiastically received. Miss Hicks-Lyne won a decided triumph, singing in fine voice and style.

Egenieff Recital.—The song recital of Frank Egenieff, the popular baritone of the Berlin Royal Opera, at Foresters' Hall, December 11th, was attended by an audience that represented Toronto society and critical lovers of music. Mr. Egenieff introduced himself by singing four numbers by Wolf, in German words, which he rendered with a fine, resonant voice and splendid interpretation and authority. He was at his best, however, in his second group, in the first two measures of which Loewe's "Der Noeck," and Schumann's "Belsazar," he revealed dramatic power and a great range of tone colouring. As a response to the enthusiastic demand for an encore, he gave "The Star of Evening," from "Tannhauser," admirable in its smoothness of phrasing and adjustment of tone. Later in the evening he gave seven songs in English, by Patsky, Hans Hermann, Kerntier, Arthur Foote and Hugo Kaum. These were all graphically rendered, according to their special style and sentiment, and in regard to expression were illuminative and appealing. Mr. Jeno Kerntier, who proved himself to be a delightful accompanist at the piano, gave as solos Schumann's "Papillons" and Strauss' "Scherzo." He won a favourable verdict from the audience by virtue of a neat technique, and a temperamental play of fancy that removed his interpretations from the domain of the conventional.

In private life Mr. Egenieff is Baron von Kleydorff. He is related to several European reigning houses, served with distinction as an officer in one of Germany's crack cavalry regiments, and married an American lady of wealth.

Mme. Yvonne de Treville, the eminent American coloratura soprano, gave a recital December 8th, at Massey Hall, assisted by the Toronto Symphony Orchestra. Mme. De Treville has a charming voice, light in *timbre*, that is always true, clear and flexible, and lends itself to the effective performance of coloratura or florid vocalization. Her first number, Handel's "Sweet Bird," was eminently satisfactory in the rendering by virtue of its parity of tone, truth of intonation and clear-cut execution of the florid passages. The flute obligato to this number was admirably played both in regard to tone and execution by Mr. H. H. Bradfield, the first flute of the orchestra. On subsequent appearances, Mme. De Treville sang a group of three old English songs, very delightful and naive in their old-time charm, an aria from Verdi's "Un Ballo in Maschero," and several encore numbers. The orchestra, under the direction of Mr. Frank Welsman, gave an admirable performance of Weber's fine overture to "Euryanthe," excellent in alternate vigour and delicacy and with beauty of tone from strings and wind. They introduced Elgar's Suite "Wand of Youth," which while distinctively early English in inspiration, has the development of modern ideas and ingenuity of orchestration and tonal contrasts. Perhaps the most "ad captandum" number of the suite was the Scherzino, "The Little Bells," a fetching miniature. The orchestra played Tschaikovski's Valse and Elegie with finish and expressive suggestion and gave as their final number Liszt's "Les Preludes."

Nordheimer Recital.—The second recital of the season given by the House of Nordheimer, December 12th, although an invitation function, ranked in point of attractiveness with many a high-priced concert that has been given in Toronto. There was a large and select audience who enthusiastically received Mr. Viggo Kihl, the solo pianist of the evening. Mr. Viggo Kihl gave a varied selection which included Beethoven's 32 variations in C minor, and Andante Favori, Chopin's Impromptu in A flat, Berceuse, Ballade in A flat and two Etudes and the Schubert-Liszt Soiree de Vienne in B flat, Liszt's Polonaise No 2, and the Schubert-Liszt Soiree de Vienne No. 6. In all of these Mr. Kihl displayed a fluent techinque and where required virility of tonal power. His brilliancy of technique in the Chopin Etude in G flat major, and his dynamic power in the Chopin Ballade in A flat major, alternating with delicate shading of tone, won him enthusiastic recalls. Other numbers given by him, which were brilliant examples of virtuosity, were the Liszt Polonaise No 2, and the Schubert-Liszt Soiree de Vienne, No. 6. Mr. Kihl was assisted by two pupils of Miss Ethel Shepherd, Miss Armour, a soprano of bright voice, whose triumph was in "Elsa's Dream," from Wagner's "Lohengrin," and Miss Kemp, a mezzo-soprano, who made a favourable impression by virtue of her pleasing timbre of voice.

Miss Elma Ferguson, A.C.T.M., gave an interesting and enjoyable piano recital on Wednesday afternoon, December 10th, at Bishop Bethune College. Miss Ferguson is a talented pupil of Mr. W. J. McNally. Her programme which opened with Tschaikovski's "Meditation" in D and closed with Liszt's 14th rhapsody, included also some delightful numbers by Groendahl Torjussen, Liadoff, Staub, Schumann, and MacDowell. Readings by Miss Nina Wishart, and vocal solos by Miss Muriel Bruce, in which she was accompanied by Mrs. Bruce in an artistic manner, added greatly to the pleasure of the large audience of pupils, members of staff and guests.

Mr. Paul Wells' Recital.—Mr. Paul Wells gave his second piano recital in the Conservatory of Music Hall, December 10th. He won an enthusiastic verdict of approval in a programme that included the rather naive Sonata of Mozart in A major, that, while graceful and symmetrical, has no emotional equation, and is therefore a test of the interpreter's ability to render music that appeals even in its bravoura passages, mainly by its frankness of melody and its transparent florid work in the first movement, and its imitative character in the finale Alla Turca. Mr Wells subsequently played the Schumann Papillons, Op. 2; the Chopin Ballade in F minor; the Chopin Ecorraises, Op. 72, No. 3, and Fantasia in F minor, three compositions of his own, entitled "Soirees de Toronto," "Poesie," and Picco from "Venetian Suite;" Mendelssohn's Scherzo in E minor, and the Weber-Tausig "Invitation to the Dance." Mr. Wells, while he is virile when occasion requires, is distinguished for a delightful daintiness of tone, and a subtle range of delicate nuances that is rare even with solo players. These features of his playing were illustrated in the Mozart, Chopin and Schumann numbers. Mr. Wells has a beautifully limpid legate in rapid passages. The Weber-Tausig "Invitation to the Dance" was a brilliant example of technical virtuosity.

CHARLES SAUNDERS' RECITAL.—The English tenor, Chas. Saunders, who has a reputation for oratorio work, gave a recital in Massey Hall, December 9th. Mr. Saunders has been somewhat tardy in coming to Canada, but he nevertheless was received with much warmth of welcome. In his various selections, which were sung in English, he won the admiration of the audience by his clear enunciation of words, and his fine oratorical expression. He had a voice of telling vibrant power. He rose to the height of his powers in Handel's "Sound an Alarm," which he rendered with admirable emphasis and significance of expression.

* *

"MY WANDERINGS:" Reminiscences of Henry Clay Barnabee. Boston, Chapple Publishing Company, Limited.

"HALE, hearty and nearly eighty," Henry Clay Barnabee in this handsome volume gives to the public his interesting memoirs of his long and successful career on the stage, principally as operatic comedian. He will always be associated in the minds of his thousands of admirers in the United States and Canada with his unique, genial, and inimitably humourous impersonation of the *Sheriff of Nottingham* in De Koven's opera "Robin Hood," in which he has appeared nineteen hundred times. The book is written in a chatty style, and at once places the reader on intimate terms with the author. It is full of humorous anecdotes, and is liberally illustrated with photogravures of the various artists with whom Mr. Barnabee associated during his professional life. Mr. Barnabee was always a prime favourite in Toronto, where he has afforded "innocent merriment" to thousands, and his book should be warmly welcomed here. One would take delight in seeing him again in his historic role, even if he is near eighty.

* *

A FINE STRADIVARI

MR. R. E. BACON, the well-known grain merchant of Chicago, and a violin enthusiast of some note, has just acquired from R. S. Williams, the well-known Canadian violin expert and collector, a beautiful specimen of the work of the great master, Antonio Stradivari. This particular instrument was for many years the property of an English nobleman who brought the specimen from Italy many years ago. The violin is a very charming example of fine pattern, possessing a remarkable quality of tone. Professor Auer, the great teacher of Elman and Kathleen Parlow, says it equalled the finest examples in this respect that he had seen. The

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Times Roses - - -	Katharine Barry
A Song of Sunshine - -	Herbert Bunning
I know of two Bright Eyes	G. H. Clutsam
Wert thou a Slave - -	Helen Kilner
Down in the Forest - -	Landon Ronald
Love, I have Won You -	Landon Ronald
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specimen bears an original label dated 1705. During this year and until the year 1709 Stradivari seems to have had a decided partiality for backs in one piece, and this specimen is quite characteristic of the period, as it has a one-piece back of beautifully figured maple.

* *

NEW MUSIC

In Joseph Williams, Ltd., London, Eng., monthly budget of new music will be found Schumann's celebrated slumber song, with a setting of words in English by M. C. Gillington, and in French by Benjamin Godard. This will make a charming song for contraltos. "The Rose of Love," by Alan Wright, is a beautifully smooth song for mezzos and contraltos; would be a fine teaching song for sustained singing. Baritones and tenors will find an excellent number in H. Penn Gaskell's "Love's Fancies." The melody is simple but good. "For a Day," by Thos. J. Hewitt, will be found to be a fine short encore song for baritones, and somewhat out of the ordinary for them Their two-parts songs for treble voices is assuming quite ample proportions and should supply a long felt want amongst sopranos. "In the Hay" has been arranged from an old French melody by A. C. Bunten, and a "Cradle Song," (words by Mrs. G. F. Byron), has been attractively arranged by "F. P." from Uso Seifert's Op. 35. "The Mermaid's Song," by E. Kars, is arranged in the form of a canon very effectively. "The Song of Callides" for three female voices (words by Matthew Arnold), by Martin Shaw, is quite dramatic in its effect, and for a space requires two players at the piano. It should make an excellent concert number.

* * *

Joseph Williams, Limited, London, Eng., have recently published six compositions for the piano from the pen of Felix Gerard, which can be strongly recommended for the average piano student: "Will o' the Wisp"; "Poppies in the Corn"; "Spanish Dance"; "Dance of the Gnomes"; "Spring Song"; and "Hungarian Dance." The composer has caught the spirit of each piece remarkably, and they will be found to be exceedingly grateful numbers. W. H. Squire's Fourth Violoncello Album contains:—

1. "Air and Variations," (Haydn);
2. "Courante in G," (Bach);
3. "Largo," (Chopin);
4. "Courante in D," (Bach);
5. "Adagio," (Haydn);
6. "Abenlied," (Schumann).

The 'cello student will welcome these numbers and find them extensively fingered and otherwise well arranged, with fairly easy pianoforte accompaniments.

Boosey & Co.'s (New York) fourth issue of Novelties comprises seven songs, a duet, a cycle of musical recitations and a piano solo. "Cuckoo Song" is a highly artistic composition by Roger Quilter, specially written for and dedicated to Madame Melba. Beautiful figures in the accompaniment contrast the bird-like descriptiveness of the voice part, and while essentially a big calibre song of concert stamp, the technical difficulties are not such as to limit its use to advanced singers. "A Song of Dawn," by A. Kingston-Stewart, shows a most musicianly development of a theme of devotion and thankfulness. This song is constructed in a manner that allows for marked individuality in expression, and the depth, warmth and colour of the broadly phrased harmonies make a rich background for the vocal lead, and at the same time prepare the way for a most impressive climax. There is an almost universal appeal in the plaintive melodies of Hibernia, and in "The Eden of My Dreams," Douglas Tayler has given us an Irish song of tender beauty, which expresses with rare melodic charm the deep-seated longing for old home scenes. "Out of the Mist" is another big song which should add to Wilfrid Sanderson's fame. Having a clear-cut and well-defined relationship between voice and accompaniment, the dynamic shading is for the most part mezzo-forte, intensity being procured more by a repressed thrill in the voice than rather by forcing. "Not Really," by Ivor Novello, is another evenly balanced song of the indirect "love" type. The piquant rhythm and natural melody make this song very acceptable as an encore number. "Sweet Eyes I Love" is a simple but attractive love song, by Haydn Wood. Embodying distinct melodic freshness with pleasing harmonies, its atmosphere of purity is in striking contrast to the more exotic type of love song. "The Jolly Old Bachelor" is the title of a song that serves to introduce Merlin Morgan, a new-comer amongst Boosey & Co.'s song-writers. This is a composition of pronounced merit, both from the standpoint of music and sentiment. A rollicking accompaniment most fittingly clothes the spirit of the verse, and on account of its originality, admits of frequent repetition without monotony. The penultimate strain is a beautiful Andante movement in which sustained chords are used to emphasize the pathetic sadness expressed in the voice. "A Short Cut" is a topical dialectical duet, words by P. J. O'Reilly, music by the well-known composer, H. Trotere, who has made a particularly catchy score and imparted the true comic flavour to the irresistible humour of the verse. "Behind the Nightlight" is a collection of narratives dealing with the mys-

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tical forms which, in the imagination of a child's brain, live in the dark places and behind the nightlight. This collection is the invention of Joan Maude (age 3), recorded verbatim by her mother, Nancy Price, the well-known actress, and set to music by her godmother, Liza Lehmann. "Valse Panama (1915)" by Paolo F. del Campiglio, written, as its title indicates, in honour of the approaching exposition, is suitable for either concert or dance. The haunting melodies of the first and third movements particularly should make this number widely known.

Novello & Company, London: "Fantasia Eroica," written by Fr. Kuhmdtedt (1809, 1858). It is of course too late a date to make any criticism of the work, but one may give credit to the editor, Arthur Boyse, F.R.C.O., who has brought the registrations up to the requirements or rather possibilities of the average modern organ. Of the composition itself, it may be said that it will appeal to organists who play in what is called the German school.

* * *

PERSONALIA

One of the six exhibitions offered annually by the Associated Board of the Royal Academy of Music and Royal College of Music of London, England, which entitle their holders to free tuition at the R.A.M. or the R.C.M. for two or three years, has been awarded to Miss Caroline H. Fotheringham, who is a native of Toronto, and is at present at school at St. Andrew's (Fife).

* * *

Mr. Viggo Kihl, the eminent Scandinavian pianist, of the staff of the Toronto Conservatory of Music, scored a decided triumph in his first Buffalo recital, on Saturday evening last, when he played before a very large and enthusiastic audience. The scholarly critic of Buffal *Evening News*, commenting on the recital says:—"The event of the evening was the first appearance in Buffalo of Viggo Kihl, pianist, of the faculty of the Toronto Conservatory of Muisc. Mr. Kihl has a splendidly developed technic and plays with great brilliancy as well as beautiful quality of tone. He is a thoroughly equipped

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pianist and master of style, giving performances of the F minor Study, Berceuse and G minor Ballade by Chopin, Soire d'Vienne, and E major Polonaise, by Liszt, that were highly artistic and delightful to a degree. So remarkable was his success last night that it is to be sincerely wished Mr. Kihl would play in Buffalo again, for he is an artist whom it is a real pleasure to praise."

* * *

Mr. Lissant Beardmore, the Toronto tenor, made his debut at Covent Garden, London, in the opera of "Joan of Arc." Up to December 16th, he was singing three and four times a week in the first tenor part of "Joan of Arc," and "Lohengrin" and "Tannhauser."

* * *

Mary Highsmith, soprano, has been engaged to appear as soloist with orchestras, German societies, and before leading clubs and universities. Her engagement includes Chicago, Milwaukee, Indianapolis, St. Louis, Buffalo, and other large cities.

Alma Beck, the Cincinnati contralto, will have an extended season in recital work and many notable oratorio engagements. She will also appear with a symphony orchestra en tour for a number of dates. Marcian Thalbert, French pianist, who has just arrived to this country is one of the latest artists to be added to the list and owing to his late arrival will not have as full a season as some of the other artists, but will remain here for 1914-15, making an extended tour the next season.

Dr. Fery Lulek, German baritone and lieder, begins his season with the Milwaukee Musik Verein in the course, which includes Schumann-Heink, Carreno, and Mischa Elman. Archibald Jackson, an American baritone who has recently arrived from Germany, will fill engagements booked for the late Lawrence Joergen-Dahl, who was to be under the management of Mr. Briggs during this season.

Mr. John Hoffmann, also an American who has recently come to this country after completing a successful European tour, will have tenor roles in a number of oratorios and has particularly good engagements arranged for him for spring festival appearances in 1914.

Alexander Sebald, the Hungarian violin virtuoso, who has just arrived from Europe, has signed a two years' contract with Mr. Briggs and will begin his season late, opening with a recital at the Fine Arts Theatre on December 29th. Two other important Chicago engagements have been arranged for Mr. Sebald, who will fill concert engagements throughout the Central West.

Ethelynde Smith, who appears on the Metropolitan Artists Course on the eleventh of January, 1914, will fill a number of engagements before returning to the east. She was recently the soloist of the Portland, Me., Festival, and has filled some of the important engagements offered by New York and Boston Music Clubs.

In addition to the above, engagements have been booked for a number of Chicago artists, who are under no exclusive management, but who accept such engagements as will be allowed by their work in teaching. The above list is notable owing to the fact that it includes representatives of Boston and New York artists, and those from Detroit, Cincinnati, and other centers who are pleased to acknowledge Chicago as the central market for musical art as well as for material enterprise.

* *

ROBERT CONINGSBY CLARKE

Robert Coningsby Clarke was born March 17th, 1879, at Old Charlton, Kent, Eng. His father was Colonel in the Royal Artillery, and was for a long time Surveyor General of Ceylon, in which island young Clarke spent his early youth. Coming home in 1890, he went to Marlborough College and was there till 1896,

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when he went to study music with Sir Frederick Bridge at Westminster Abbey and after two years with him Mr. Clarke won the organ scholarship at Trinity College, Oxford. There he led the ordinary undergraduate life for four years, music (except for organ-playing and for occasional lessons from Dr. Basil Harwood, then organist of Christ Church) taking a back seat and giving place to the drier study of law—in which school he took his degree of B.A. in 1902. In 1903 he wrote "Say not Good-bye," which first drew the attention of the public to his work. And the following year "A Bowl of Roses," which set the seal of his success as a song writer. And all this tim ehe had the benefit of the interest and encouragement of Mr. William Boosey (of Chappell & Co.), to whom nine out of ten young English composers owe their success. In 1908, "A First Sheaf of Little Songs" was so successful that it was followed by "A Second Sheaf of Little Songs" and "A Third Sheaf." The words of all these "sheaves" were written by Mr. Clarke's cousin Miss Marguerite Radcliffe-Hall—whose verse is so musical that it almost sets itself to music. His hit of last year, "O My Garden, Full of Roses," was first sung at the Chappell ballad concerts by Miss Carmen Hill and it was such an instantaneous success that in the first two months alone seven thousand copies were actually sold. A new song, "The First June Rose" bids fair to outrival both "A Bowl of Roses" and "O My Garden Full of Roses."

Mr. Clarke's house is one of the oldest in Chelsea, Queen Ann, and the garden has a pergola and grape-vine which is famous, and an object of pilgrimmage to horticulturists. His town club is "The New University," and his country club is Hurlingham.

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In 1759 he settled in London and after meeting with some reverses, entered the shop of one Beck, of Tower Hill, where he remained for about two years making fiddles. In 1762 he set up at Duke's Court, whence he removed to St. Martin's Lane; from this place he again removed to 348 Strand, where he remained for the rest of his life.

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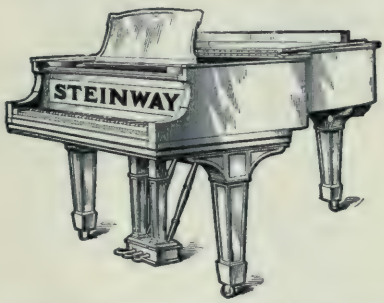

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MISS MAUDE SCRUBY

MISS MAUDE SCRUBY, violoncellist of London, England, and now of Vancouver, is a sister of Miss Josephine P. Scruby, vocal teacher of this city. After some years tuition, with B. Patterson-Parker, and Mr. Whitehouse, leading cellists of London, she gained an exhibition at the Royal College of Music, where a younger sister was holding the "Three Years' Scholarship" for Harp-playing. She played at a number of Students' Recitals and won very special commendation from the principal, Sir Hubert Parry, for her musicianship. She studied later with Mr. Herbert Walenn, one of a talented family of musicians. She has always gained excellent criticisms from the best known critics of the London papers—The *Times*, *Daily Telegraph*, *Chronicle*, etc, and this without any "friend at Court," so the value is high. She has had the honour of deputizing for Mons. Holman, once or twice, and has appeared at many well-known artists' recitals, as well as having given recitals in London with her talented sisters. She intends visiting Toronto early in April, till June, on her way to England, and will be probably fulfilling some professional engagements in the city.

* *

HAMBOURG CONSERVATORY

THE last month has seen great activity in the Hambourg Conservatory of Music not only within the walls, but also without. Every Saturday a large assembly of parents and friends has attended the delightful pupils' concerts—at times one almost wonders whether the executants are pupils, so brilliant are some of the performances. There is no doubt that the Conservatory can boast of excellent material, talented pupils in some cases prodigies. It is assuring to know that such gifted young musicians are receiving instruction from a master who, if any, is able to make the most of this natural ability. In the field of string, Jan Hambourg has been throwing all his energies, with success, the reward of talented in-

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struction. January 6th marked one of the most successful recitals of the season and was given at the Massey Hall by Jan and Boris Hambourg and the great solo pianist Leginska. As an encore to the successful concert series given at Rochester another series has already been arranged for next season, this indeed speaks well for the artistic appreciation of these gifted artists. Arrangements are pending for a tour for the Messrs. Hambourg in some of the large American cities.

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden.*)

PACHMANN, the pianist, has been making a farewell tour of the British provinces. If he is really playing his "farewell," no doubt Canada will share in it. I went to hear him the other night, for I not only like the little man's playing but I am attracted by (or at least interested in) his unique personality. You have to see Pachmann as well as to hear him.

His impromptu lectures from the keyboard, his confidential asides, his friendly smiles may annoy some, but they please a great number of people. He will place his hand on his heart, and shake his head sorrowfully. He winks, gesticulates, sighs, talks. In the middle of an exquisite passage, he will turn to those seated around him on the platform, and seek to heighten the effect of the music by a series of ecstatic exclamations, perfectly sincere, I am sure, for the whole thing is natural to the man, and not simply a pose. He is always on intimate terms with those sitting in the first few rows. If any one should seem to be resenting his magnetic stare, he heeds not. Those dark, heavy eyes will still linger upon that face, and he will still give the impression that he is playing for that individual alone.

After all, why should the musician not seek to enter into personal relations with his audience, if to do so happens to suit his fancy? I have done a good deal of lecturing myself, and I have always found it more successful to throw all platform stiffness and formality to the winds, and talk to my audience as if they were friends assembled in my drawing-room Pachmann is all through the friend of his audience.

Suppose he plays a scale. It is like a string of pearls. "Bon!" he says, delightedly. And he is quite right; it is beautiful. Or the charm of some passage strikes him anew. "The melody!" he exclaims, enthusiastically, and he marks out that melody for a bar or two, so that the audience may be under no mistake. It is a recital and a lecture in one. Preposterous!

some people say. But the listener who cannot profit by the remarks of Pachmann knows more than Pachmann, and that kind of listener is not usually present at his recitals. I was really sorry to bid him good-bye—if it is good-bye!

* * *

Sir Frederic Cowen has published a charming book of reminiscences called "My Art and My Friends." I am old enough, unfortunately, to remember when Cowen was described as a "coming" man. It would not be exactly correct to say that, having "come," he is now "gone"; but he certainly does not bulk in the musical public's eye as he once did. The mere fact of a man writing his reminiscences shows that even the man himself looks backwards, rather than forwards.

However, Cowen's heart is obviously still young. This book of his proves that much. It gloats over many Bohemian nights with brother musicians—nights in which there would be extemporised "concerts" with tongs and combs; juggling feats with tumblers and wine glasses; parlour games of the most childish sort, including blind man's buff, and other juvenilities of which one would not suspect the staid musician. Sir Frederic tells of a great night of billiards with Paderewski at a provincial hotel, when the pair defied landlord and licensing laws, and played up to five in the morning.

There were many interesting little details about Cowen's popular songs. "The Better Land," written for Antoinette Sterling, he soon became sick of, because he heard it everywhere. He deplores that he parted with the absolute copyright for £300; but as he confesses that the whole thing gave him only one hour's work, I see nothing much to grumble at. No doubt the publisher would make a little fortune out of "The Better Land." But he risked his £300 on it; for how should he be dead certain that it would catch on as it did?

* * *

A curious complaint comes from Canada, by way of a Glasgow evening paper. A correspondent of that paper writes to say that the favourite psalm tune in the Dominion is "Duke Street." Nay, it is not only the favourite; it is dominant to an irritating degree. "You can't escape it," writes the man from Canada; "You hear it in every church you go to; they sing it on the slightest provocation.' Even the "Old Hundredth," it appears, has been divorced from "All people that on earth do dwell" in favour of "Duke Street." If that is really the case, then I cannot commend the Canadian

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organists for their respect for tradition and long usage. "Duke Street" to the hundredth psalm would seem to me not only musically inappropriate, but extravagantly grotesque.

* * *

I am sorry to note the death of Mme. Mathilde Marchesi, the eminent teacher of singing. Don't confuse her with her daughter, Mme. Blanche Marchesi. The elder Marchesi had many distinguished singers through her hands; but perhaps her most notable discovery was Melba.

In a recent interview she told the story. She said: "I was sitting at lunch with my husband, when a new pupil was announced. We had been going through a period of disappointments with so many would-be stars that simply could not shine at all. 'Another damp rocket, I suppose!' I sighed, as I rose wearily to test the new pupil. But I ran back soon after, in a state of excitement, exclaiming: 'Salvatore! I have found a new star at last!' And that star was Melba." For Marchesi Melba was "l'éleve de mes rèves." After nine months' study, she appeared in opera at Brussels, and the telegraph carried news of a great triumph. Mme. Marchesi had reached the age of eighty-seven, having been born at Frankfort in 1825. In spite of her great age, she retained her vitality and energy almost to the last.

J. Cuthbert Hadden.

* *

MUSIC IN MONTREAL

Montreal, *January 31st, 1914.*

Numbers by Lizst, Schumann, Beethoven and, of course, Chopin, of which he is one of the greatest living exponents, were features on the excellent programme given by Leopold Godowsky at his return concert in the Windsor Hall, the evening of Monday, January 19th. The great pianist charmed what was, for a Montreal concert nowadays, a large audience, and his interpretation of the magnificent "Carnival" of Schumann brought him back again and again to receive the applause of his admirers.

The big musical event to which Montreal musicians are now looking forward is the Ysaye-Gerardy concert which takes place in the Princess Theatre, the evening of February 16th. The management of the concert is looking forward to an unprecedented success and heavy bookings have already been recorded.

The Y.M.C.A. Glee and Madrigal Club, under the conductorship of Mr. J. H. Shearer, gave their first recital of the season in the Central Hall, Drummond, Street the evening of Friday, January 30th. The programme was made up of

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numbers drawn from the celebrated Glee and Madrigal composers of the Seventeenth and Eighteenth Centuries, together with a number of modern works. The singing of the choir, which was unaccompanied was most creditable.

General interest is being displayed in the forthcoming visit to Montreal of the Quinlan English Opera Company, which will be heard here early in April. The big organization of 177 members opened its Canadian tour in the Avenue Theatre, Vancouver, on Monday, January 12th, and will work its way eastward, playing in Montreal, Toronto and Quebec.

When the Gilbert and Sullivan Festival organization came to the Princess recently, it brought with it in the person of Mr. Arthur Cunningham, an artist well known in Montreal a few years ago. Mr. Cunningham, who sings a rich bass voice, was formerly soloist in St. Andrew's Church, and is appearing here in "Iolanthe," "The Mikado," and "The Pirates of Penzance."

It is with sincerest regret that Montreal musicians have had to record the sad death of Miss Jessie Caverhill Cameron, the talented young Montreal pianist. In Miss Cameron's untimely demise, which occurred the night of Saturday, January 17th, at the home of her parents, 41 St. Famille Street, Montreal has lost one of its most promising musicians. The late Miss Cameron studied music in Montreal under Professor R. O. Pelletier, and later under Joseffy in New York, later proceeding to Paris, where she received tuition from Raoul Pugno, finally taking lessons from Dr. P. Lutzenao in Berlin. Several times during her sojourn abroad, Miss Cameron was obliged to return home on account of ill health, and a few months ago was practically forced to give up her art. Since that time, she continued to grow weaker until the end came. Truly the fire of her spirit

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was too great for the frail vessel that contained it. Among the long list of concerts which are booked to take place here between now and May 13th, which date may be said to mark the end of the season, the following are perhaps the most noteworthy.

The students of the Canadian Academy of Music will be heard in concert, February 12th, while the Ysaye-Gerardy concert is on the 16th. February 17th Theodore Henrion, the pianist, will be heard in the third of his season's concerts. Parlow comes on February 26th, and on March 5th the McGill Conservatorium of Music students give a concert. Mischa Elman on March 6th, the Dubois String Quartet on March 10th, Julie Cal on March 11th, and the Canadian Academy students on March 12th finish up one busy week, while on March 16th the Canadian Academy Students give a second concert. Three days later, March 19th, the McGill Students give their second last concert of the season, and on April 10th "The Messiah" will be sung by a local choir. April 14th the Dubois String Quartet, April 24th the Butt-Rumford concert in the Arena, April 29th the the Canadian Academy students again, and on May 13th the McGill Students will end up the bulk of the musical events presently arranged.

H. P. F.

* *

MUSIC IN OTTAWA

OTTAWA, *January 26th, 1914.*

Miss Winnifred Bambrick, a young Ottawa harpist, has been completing her studies in New York, where she has been filling some concert engagements. *The New York Herald* says: "Canadian Harpist plays brilliantly.—Miss Winnifred Bambrick, a young Canadian harpist, made her debut at Aeolian Hall last night. This little player proved that she had enormous virtuosity. No skips, no tricky arpeggios seemed too difficult for her. She played with great brilliancy."

An opportunity was afforded of having the Kneisel Quartette here on the 12th February, but as that is the date of the Choral Society concert, it was impossible.

Whitney Mockridge, one of the few Canadians who have attained eminence in the musical world abroad, has moved to Berlin. A recent copy of the *Zeitung* says Mr. and Mrs. Whitney Mockridge have taken up their residence at 72 Kurfurstandamm.

They are arranging to give a series of musical At Homes during the season, where students, when sufficiently advanced, will have the opportunity of singing. Mrs. C. Fred Hamilton

(a sister of Mr. Mockridge) and Major Hamilton, have recently returned from visiting Mr. and Mrs Mockridge in London, England.

Miss Amy Robsart Jaffray has opened a studio in the Medford Apartments for the benefit of her large class of vocal pupils. Before coming to Ottawa, Miss Jaffray gave recitals in New York, Chicago and Toronto. The *Chicago Herald* says: "Miss Amy Jaffray sang "Parlate d'Amor," and the romanza "Quanda a te Leita." Her voice is an unusually rich and powerful soprano. Her numbers were the most artistic of the evening.

The last concert of the Gilmore Bureau to be given on Monday evening, January 19th, was abandoned owing to lack of support. The season has been a very bad one, and the advance sale was very poor. The company returned to Toronto from Brockville, and the Bureau has, I understand, been dissolved. The programme was to have been furnished by Signor Agostino Caruso (who claims relationship with the great Caruso), tenor, Miss Edith Walsh, soprano; Arthur Temple, flautist, and Miss Violet Walsh, pianist.

The opening concert of the Ottawa Symphony Orchestra was given in the Russell Theatre on Wednesday evening, January 14th. Ottawa is beginning to place a big par value on the splendid work Mr. Donald Heins is doing, and in consequence a crowded house was the result. Mr. Heins and his accomplished band of musicians more than fulfilled all expectations, and won a veritable triumph from a large and cultured audience, which included H.R.H. The Governor-General, Princess Patricia and a very large house party. The real glory of the orchestra was in its strong choir. The brilliant and intelligent playing of the first violins was such as would have been a credit to any orchestra. Miss Marie Ricardi, soprano, was the only soloist. She received a magnificent reception from her many Ottawa friends. During the intermission, Hon. Martin Burrell, Minister of Agriculture, made a short appeal to the public for a more general support of the orchestra. He very humorously stated that he belonged to an orchestra of 265, which was about to assemble in Ottawa, composed largely of wind.

Dr. Herbert Sanders, organist of the Dominion Methodist Church, will give an organ recital in the Convocation Hall of Toronto University on the evening of the 11th of February. This is the second time Dr. Sanders has been invited to play, having given a recital in January last.

The organ given by the Earl of Aberdeen to St. Bartholomew's Church has been installed, and a choir of twenty voices under the direction

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of Mr. H. T. Minter, organist and choirmaster, have brightened and improved the musical part of the service.

Their Royal Highnesses have extended their patronage to the concert of the Choral Society, to be given in the Russell Theatre on the 12th, and also signified their intention of being present. The programme is one of the most ambitious the society has ever presented, but under the baton of Mr. J. Edgar Birch, are sure to give a splendid performance. With the accompaniment of the Boston Festival Orchestral Club and the following soloists: Reinald Werrenrath, bass; Mrs. Dunbar Williams, contralto, and Mrs. Geo. Patterson Murphy, soprano, a most enjoyable evening may be anticipated.

Mr. Donald Heins has organized a string quartet, which bids fair to be very popular in Ottawa, judging by their first appearance. At the Morning Music Club concert, given on Thursday, January 22nd, the quartet composed of Donald Heins, 1st violin, Mrs. Donald Heins, 2nd violin, Miss Bonnar, viola, Miss Langdon, 'cello, was heard for the first time, and were given a very enthusiastic welcome.

Margaret Anglin, whose birthplace is Ottawa, and who first saw the light of day in the Speaker's apartments of the House of Commons, is giving Ottawa three nights of Shakesperian plays to crowded houses, and is a guest of her brother, Mr. Justice Anglin, of the Supreme Court.

L. W. H.

* *

MUSIC IN HAMILTON

HAMILTON, *January 20th, 1914.*

The Ontario Chapter of the American Guild of Organists held a special meeting in Hamilton on December 29th last. Several prominent musicians were present, among them Dr. A. S. Vogt, G. D. Atkinson, Dr. T. A. Davies, R. Tattersall, G. D. Knight and others of Toronto, as well as most of the local organists. An interesting part of the programme was the inspection of the new choralcelo in St. Giles Church. Miss Forbush, of Boston, gave a short recital, and Dr. Galloway, of Toronto, explained the construction of the instrument. Later, the party proceeded to St. Paul's Church, where a short discussion was held, followed by an informal organ recital by Franklin Legge, T. J. Palmer, G. H. Knight and W. H. Hewlett. The members then adjourned to the Wentworth Arms for dinner, where the merits of the choralcelo were informally discussed. While admitting that the new instrument was interesting from a mechanical standpoint, the general feeling was decidedly against its introduction, either for the

church service, or as an accompaning instrument for choral work.

Miss May Wolfe, soprano, has been engaged to fill the vacancy at Central Church, caused by the resignation of Miss Gertrude Stares, who is at present studying in Europe. Mr. George Richmond replaces Stanley Addison, bass, who is forced to give up his church work on account of the demands of his business.

Mr. Wm. Smyth has resigned his position as choir-leader of First Congregational Church, to accept a similar position at Charlton Avenue Methodist.

A Hamilton branch of the Forsyth Studio has been opened in the Heintzman building, under the directorship of Margaret F. Langrill, Mus. Bac., L.M.T.W. An able staff of teachers, consisting of W. O. Forsyth, Paul Morenzo, Luigi Von Kunitz, Mary Wood Havill, Marjorie J. Taft, Douglas W. Anderson and Winnifred L. Watson, augurs well for the success of the institution.

The monthly Twilight Organ Recitals of W. H. Hewlett, Mus. Bac., continue to attract crowded audiences. Mr. Hewlett presented his seventy-fifth recital recently, a record which is in many ways unique. The programme was made up entirely of selections from Mendelssohn's works, and proved one of real enjoyment. Mr. Hollingshead, who assisted, has made a host of friends in Hamilton, and his singing received, as usual, heartiest approval.

Musical Hamilton awaits with anticipation the appearance of Jan Kubelik, who is billed to appear at the Lyric Theatre on March 13th, following his appearance at Massey Hall, Toronto.

A large number of friends of J. E. P. Aldons gathered in the Conservatory of Music Hall on January 15th to hear Miss Olive Mance in a piano recital, assisted by Mr. Murray Scott, baritone. Miss Mance played with good style, and delighted her audience with her rendering of a well selected programme from the works of Beethoven, Schumann, Chopin and other masters.

Mr. Franklin Legge, organist of St. Paul's Church, gave a successful recital in the church on Saturday afternoon, January 17th, ably assisted by Mrs. H. Maxwell Morrow, contralto; Miss Eileeen McDermott, soprano, and Florence Durell Clark, L.M.T.U., violinist, all of whom were heard with pleasure by a good sized audience.

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MUSIC IN WINNIPEG

WINNIPEG, *January 17th, 1914.*

The opening of the new three-manual organ on Monday, December 22nd, at St. Giles' Presbyterian Church, in the north end of the city, was quite an event, as it is the first to be erected in this populous district. Mr. Fred M. Gee, who has opened quite a number of new instruments in Western Canada, ably officiated on this occasion. The vocal soloists were Mrs. Counsell, the popular soprano, Miss Millar, soprano, and Mr. Wydeman, tenor.

Anent this same district, the Women's Musical Club of Winnipeg have inaugurated a broadening of its field of operations by giving a series of free concerts on Sunday afternoons in the Grand Theatre, the centre of a very large foreign population. Up to the time of writing the experiment has been fairly successful. Although the music performed, both vocal and instrumental, is of a high standard, it seems to be appreciated.

The Madame Alda concert in the large auditorium of the Central Congregational Church, on the night of Monday, December 29th, did not draw the expected crowd, and the local promoters must have lost a pile of money. Although Madame Alda is a delightful vocalist, she is by no means a "star" of the first magnitude, and unfortunately "star" prices were charged for admission. Neither was Gutia Carsini, the solo "'cellist," "a world beater," as was extravagantly proclaimed in advance. The real artist in the trio of performers was Frank La Forge, the accompanist, four of whose compositions featured the programme.

On New Year's night, Arthur Dunham, of Chicago, gave an organ recital, on the Cassavant instrument, in Knox Church, with brilliant success. Here is a musician who confines his programmes strictly to compositions for the organ solely, and these included all four movements of Boellmann's "Suite Gothic," the "Prelude and Fugue," in G Major, by Bach, and the "Toccata" in F, by Widor, besides smaller pieces. Mr. Davidson Thomson, a local baritone, sang "Pro Peccatis," from Rossini's "Stabat Mater," and Wagner's "Evening Star."

Miss Edith Johnson, one of Mr. E. Nixon Kitchen's star pupils, and now a teacher in that gentleman's flourishing school of pianoforte playing, gave a recital in the concert hall of the palatial Fort Garry Hotel, on Tuesday, December 16th, which was largely attended. Miss Johnson did her teacher infinite credit. Her technic is well nigh flawless, as must needs be in such com-

positions as the Paganini-Brahms "Theme and Variations," and Brassin's arrangement of Wagner's "Feurzauber." Exceptional artistry, too, was required in the Tschaikovski "Concerto" opus 23 in B flat minor, to which Mr. Kitchen played the orchestral parts on a second pianoforte. Brabazon Lowther, the Celtic baritone, sang his songs with taste and slkill.

Mrs. Alma Johnson Porteus, a distinguished contralto from Minneapolis, opened the second half of the Women's Musical Club's season on January 5th at the Fort Garry Hotel recital hall. Mrs. Porteous is an accomplished vocalist, and gave great pleasure with her songs to a large assemblage of women.

The Winnipeg Oratario Society gave a fine vocal presentation of "The Messiah" on the evening of January 6th, in St. Stephen's Church, under the direction of Mr. John J. Moncrieff, with Mr. Fred M. Gee's valuable services at the organ. Only one performance was intended to be given, but owing to many hundreds of enthusiasts being unable to gain admission, and in response to the general demand, it was successfully repeated on the following night.

The soloists were Miss Beatrice Overton, soprano ; Mrs. Counsell, contralto ; Dr. Freemantle, of Minneapolis, tenor, and Watkin Mills, the eminent English basso.

The same group of soloists, except that Miss Louise Mackay replaced Miss Overton, were engaged for two performances of Handel's immortal work in the First Methodist Church, Brandon, on January 8th and 9th, at which the chorus, numbering about 100 voices, sang with excellent effect, under the baton of Professor A. F. Thornborough. Mr. R. C. Macdonnell, organist of the church, officiated in the accompaniments, and Mr. J. B. Nield, organist of the Baptist Church, gave valuable assistance at the pianoforte. These concerts were given under the auspices of the Brandon Choral Association.

The Winnipeg Amateur Operatic Company, the same that won the Earl Grey trophy in competition a couple of years ago, announce a revival of Alfred Cellier's tuneful opera, "Dorothy," to be given in the Walker Theatre on January 29th, 30th and 31st, with Mr. Henri Bourgeault, an excellent musician, as musical director, and Mrs. C. I. Walker, as stage manager.

Mr. Rhys Thomas, principal vocal teacher at the Columbian Conservatory of Music, is credited with placing eighteen of his pupils in choir positions in this city, and some of these are recognised as being soloists of ability. Moreover, Mr. Thomas has seven times officiated as adjudicator at the Alberta and Saskatchewan Musical Festivals, and is this year associated with Dr

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The Elgar Musical Society announces the first concert of the present season to be given in Grace Methodist Church, on Tuesday, January 20th, under the able direction of Mr. Ernest E. Vinen, Mus. Bac. (Toronto) and F.R.C.O.

But best of all is the prospect of hearing Quinlan's big grand opera company, which is on its way to England, from a successful Australian tour, taking in the Dominion of Canada by the way. Of course, Toronto will have its quota of operas, and we in Winnipeg are to have two weeks and fourteen operas, with two repetitions in addition.

The engagement commences here as announced on February 2nd.

CHAS. H. WHEELER.

* *

MUSICAL CULTURE IN SASKATOON

SASKATOON, where the Saskatchewan Musical Festival is to be held in May, is at present fairly bubbling over with musical enthusiasm. Following the recent successful production of "The Messiah" by the 200 members of the Saskatoon Oratorio Society, and the remarkable financial record achieved by the Saskatoon Orpheus Society, who for a three nights' presentment of "The Gondoliers" took in a gross total of $2,430 (and this at a time when money is none too plentiful), a grand opera society has been organized and will put on "The Bohemian Girl" during Festival Week, during what time the city will be crowded with musical folk. On February 2nd, 3rd and 4th, the Amateur Operatic Society, still another musical organization, is billed to give "The Mikado." Then there is the Philharmonic Society—the pioneer society of its kind in the city, and the University Glee Club. Thus, it will be seen that for a prairie city of 30,000, Saskatoon is not neglecting the aesthetic side of life. For the big festival next May, the adjudicators will be Dr. Vogt, Toronto; H. W. Hewlett, Hamilton; and Rhys Thomas, of Winnipeg—a trio of sufficient strength and personality to give an added dignity to any musical gathering.

R. W. T.

* *

HIGH CLASS CONCERT

ATTENTION is drawn to the display advertisement of the Victoria Choir in this issue. It is doubtful if ever in the musical history of Toronto, a choir concert has been given in a church with such an array of high class favourite artists assisting. Mr. Donald C. MacGregor has

entered upon his sixth year as director of this choir, and has brought the chorus up to an exceedingly high standard of vocal perfection.

* *

MUSIC IN ST. CATHARINES

ST. CATHARINES, *January 20th, 1914.*

The first musical event of the season in St. Catharines was a musical festival held in the Armouries, on Wednesday, October 22nd, under the auspices of the I.O.D.E., and the 19th Lincoln Regiment. The artists were Edward Lankow, basso; James Cuyler Black, tenor; Leonora James Kennedy, soprano, and Arthur Friedheim, pianist, with Dr. Harvey Robb and Miss Mary Campbell as accompanists. The concert was a great success in every way.

On the evening of December 3rd, Dr. and Mrs. W. H. Merritt, Rodman Hall, gave a delightful musicale to their friends. Mr. Boris Hambourg and Miss Mary Campbell gave the programme, which was made more interesting by Mr. Hambourg giving a short talk on the 'cello.

The St. Catharines Philharmonic Society, assisted by the Toronto Symphony Orchestra, gave their second concert on December 11th, which was even a greater success than the one a year ago.

A large and delighted audience attended the first concert at St. George's Hall on December 29th, given by St. George's Choral Society, with Mr. W. T. Thompson as conductor. The singers showed the excellent training they had received, and the audience was not critical, this being their first concert. Miss Elsie Ehricht, violinist, of Tonawanda, N.Y., was the assisting artiste. The concert was repeated the following evening. B. W. M.

* *

ROYAL MALE QUARTETTE

THE Royal Male Quartette of Toronto proved themselves entertainers of the highest merit. They gave a programme which for range and execution, it would be hard to equal. The audience which filled the auditorium to its capacity showed their appreciation of the musical ability of the quartette by demanding numerous encores. The opening number, "Winter Song" by Bullard, but proved a foretaste of the excellent programme to follow.

The quartette was assisted by Mr. Stanley Adams who proved himself a veritable laugh provoker with his comic songs and skits. Taking the concert as a whole, the audience were given a few hours of unsurpassed entertainment and were one and all loud in their praise of the entertainers.—From *Meaford Mirror*, Thursday, October 2nd, 1913.

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TORONTO CONSERVATORY OF MUSIC

THIS institution re-opened after the Christmas vacation, on January 3rd, with very large classes in every department, including the School of Expression. On January 7th the vocal pupils of Miss Jean Williams gave a successful recital, assisted by Mr. G. D. Atkinson at the organ, and Miss Elma Ferguson, pupil of Mr. W. J. McNally, in piano selections, the programme being diversified and interesting in character throughout the evening. The presentation of "Othello," on January 16th, by Dr. Kirkpatrick, drew a large audience, who greatly appreciated this intellectual treat. A recital by pupils of the piano and vocal departments (Senior grade) in the concert hall Saturday afternoon, January 24th, attracted a large concourse of music lovers, who were amply repaid by the splendid rendering of the programme submitted, which included various standard selections, and which drew forth hearty and spontaneous applause from all present. On Saturday evening, January 31st, an organ recital was given by four talented pupils of Mr. G. H. Knight, Mus. Bac., at which the high quality of the works performed, and the unusual talent, ease, and authority shown by the executants, Messrs. Cryil Moss, Percy Denison, Arthur C. Merriman and Percy Bennett, redounded very pleasantly to Mr. Knight's credit as instructor.

During March several important senior recitals will be given, at which the noteworthy feature will consist of *ensemble* numbers performed by advanced pupils, and student-teachers, and assisted by the well-known members of the staff, Miss Lina Drechsler-Adamson and Mr. Leo Smith. Other attractive and distinctive recitals in the near future have been arranged for by advanced vocal pupils of Dr. Albert Ham and Miss Ethel Shepherd. A violin recital by pupils of Mr. Frank Blachford, a song recital by Mr. Stevenson's pupil, Miss Irene Symons, and an evening by pupils of Mrs. J. W. Bradley, are also fixed for February.

* *

CANADIAN ACADEMY OF MUSIC

THE resumption of work at the Canadian Academy of Music has been marked by increasing activity on the part of teachers and pupils alike. Many new students have enrolled, and the next six months will be a busy time at this institution.

During the Christmas vacation, the members of the Faculty held a most enjoyable dinner party. Miss Vera Barstow, the brilliant young violiniste, and pupil of Luigi von Kunits, who played at the National Chorus concert, was one of the guests. Movements from the Dvorak quintett, Schubert's "Death and the Maiden" quartette were played by Miss Barstow, Luigi von Kunits, Alfred Bruce, Geo. A. Bruce and Walther Kirschbaum.

Saint-Saens' trio was given by M. Blankstein, G. A. Bruce and Richard Tattersall. Songs by Miss Edith M. Parker, Wm. G. Armstrong, and recitations by Walter Howe completed an interesting programme.

The fortnightly Saturday afternoon recitals given by students are proving very successful, and are attracting large audiences. The following programme, given on January 17th, conveys a good idea of the educational and musically interesting nature of these recitals:—

Trio . . No. 15 Adagio. Vivace . . *Haydn*
Miss Bessie Kerr, Miss Mary Coleman, Mr. Roy Webster.

Piano Solo . "Air de Ballet" *Moszkowski*
Miss Marjorie Martin

Songs . . (*a*) "The Last Song . *Tosti*
(*b*) "For You Alone . . *Geehl*
Mr. Charles Goad

Violin Solo "Adagio from Concerto" *Brahms*
Mr. A Ely

Piano Solo *Paderewski*
"Cracovienne Fantastique"
Miss Beatrice Damer

'Cello Solo . "Kol Nidrei" . *Bruch*
Mr. Roy Webster

Recitation *Robt. W. Service*
"The Cremation of Sam McGee"
Mr. W. M. Griffith

Piano Solo Etude E Major *Chopin*
Fantasie C Sharp Minor
Mr. Edwin Gray

Song. (*a*) "God Lit His Stars" *Nutting*
(Violin Obligata Miss Ruth Kemper)
(*b*) "Lift Thine Eyes" *Logan*
Miss Winnifred Lanceley

Violin Solo (*a*) Adagio *Schubert*
(*b*) Orientale *Cui*
Miss Edith Edmanson

Piano Solo Prelude Op. 1 No. 2. *Stojowski*
Miss Ruth Trebilcock.

The Academy announces a series of three "chamber music" concerts which will be given in the recital hall, by Luigi von Kunits, Milton Blankstein, Alfred Bruce, Geo. A. Bruce and Walther Kirschbaum. These concerts will be known as the Scholarship Fund concerts, as the entire proceeds derived from them will be set aside for that purpose.

* *

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TORONTO CONCERTS

MISS BEDDOE IN RECITAL.—The third of the series of invitation recitals given by the "House of Nordheimer" was held December 30th in the Nordheimer Hall, 15 King Street East. The programme was given by Miss Mabel Beddoe and the Wilts-Mignon autograph piano. Miss Beddoe, who is no stranger to Toronto audiences, has been located in New York for the past few years, and her numerous friends were delighted to have another opportunity of hearing her charming voice, which has improved both in colour and fullness since her residence here. Her numbers included the aria "O Den Fatale," by Verdi, and three groups of songs. Particular mention might be made of the old English song, "Should He Upbraid?" by Sir Henry Bishop. "Fruhlingsnacht," by Schumann, and "Bolero," by Harris, in which the delicate shading of her voice revealed the artistic temperament. Mr. Fritz Theile at the piano proved to be an excellent accompanist. The autograph records on the Wilts-Mignon Steinway piano as played by Paderewski, De Pachman, D'Albert, Sauer and Hofmann were astonishing in their verisimilitude in the suggestion of the player.

* *

MR. J. C. BLACK'S RECITAL.—Mr. James Cuyler Black, who has distinguished himself as principal tenor of the Metropolitan Church choir, gave a recital, December 6th, in Foresters' Hall. Mr. Black, as his opening number, sang "Il mio Tesoro" from "Don Giovanni," an exacting test of a singer's merits, the melodic structure and the florid embellishments being so clear that a slip on the part of the vocalist is apparent at once, even to inexperienced music lovers. Mr. Black seemed to be slightly nervous at the opening of the number, but as the music progressed his voice gained in beauty and virility and his style and interpretation in authority and symmetry. Later in the evening, he gave six songs by Edward Macdowell, with fine differentiation of mood, three songs by Debussy and others by Brahms and Richard Strauss, which revealed in the interpretation versatility of comprehension of the music. An effective and affecting number was his "Addio de Turidda" from Mascagni's "Cavalleria." Miss Ruth Kemper, a girl of eleven years of age, a pupil of Herr Von Kunitz, played Accolay's violin concerto in A minor with surprising technical neatness and quality of tone. Mr. B. H. Carmen gave several piano solos with many meritorious qualities.

* *

THE HAMBOURG CLOSING CONCERT.—The Hambourg Concert Society gave their final concert of the season January 6th in Massey Hall, before an exceptionally large audience. The two great features of the programme were the Tschaikovski Elegy trio for piano, violin and 'cello, played by Mme. Leginska, Jan and Boris Hambourg, and the Beethoven "Kreutzer" duo-sonata, played by Mme. Leginska and Jan Hambourg. The trio had been performed earlier in the season by the same artists, so that one was prepared for the fine *ensemble* and the gripping, immensely vital and brilliant work of Leginska. The "Kreutzer" was given for the first time at these concerts. The composer's greatest duo-sonata, it is a favourite with both professionals and amateurs. The classic brilliancy of the first movement, the seductive singing theme of the slow movement, with its grateful variations, and the dance-like abandon of the finale, make the music a delight to the ear. It is needless to say that, with such accomplished interpreters and executants as Leginska and Jan Hambourg, it was listened to with profound interest. Senor Paul Morenzo, tenor, contributed two numbers, which were models of smooth and graceful singing, with moments of brilliant, vibrant tone at the climaxes. Boris Hambourg contributed three 'cello solos with his accustomed grace and suavity of style and tone, one of which was an attractive minuet by Ernest D. Gray, a Canadian composer.

* *

TORONTO STRING QUARTETTE—The Toronto String Quartette gave their second concert of the season, January 14th. The quartette thoroughly deserve the increased patronage they have been getting from season to season, their ensemble having gained at every appearance in unity and their tonal quality in beauty. They opened the programme with Mozart's Quartette in C major, labelled No. 17, which, while not the most striking of the composer's quartettes, was a novelty, and illustrated his fancy and command of variation of rather slender themes. In the Grieg Quartette, Op. 27, a stirring, romantic composition, full of light and shade, the players showed to greater advantage, not only in range of dynamics, but of tone value. The playing of the quartette has now reached a climax of refinement in the essentials of ensemble

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of concert playing and interpretation that demonstrates their marked artistic development of the last three seasons. Mr. Blachford, the leader of the quartette, in conjunction with Mr. Paul Wells, at the piano, played Edward Schuett's Suite, Op. 44, for piono and violin, which made the principal success of the evening. Modern in style, and with captivating little conceits in the Scherzo, and the finale, it aroused the audience to enthusiasm.

* *

WILLIAMS' 65TH ANNIVERSARY—The R. S. Williams & Son Company celebrated the 65th anniversary of the founding of the firm at their Yonge street warerooms January 20th, by an all-day musical "at home." Business was suspended and music reigned supreme from the ground floor to the tenth story. The centre of attraction, however, was the fourth floor, where concerts were given both afternoon and evening. The soprano vocalist was Miss Estelle Carey, whose charming voice and style roused her hearers to enthusiasm. She was accompanied by a small orchestra, drawn from the Toronto Symphony Orchestra. Victrola and Edison records were heard of Caruso, Bonci, Anselmi, in addition to records of instrumental music. The reception was a great success, there being several thousand visitors during the day.

TETTRAZINI—RUFFO CONCERT—Mr. Norman Withrow made a big managerial coup when on January 28th he brought Tettrazini and Titta Ruffo to Massey Hall in joint recital. It was a remarkable and exceptional event judged from the appreciative recognition given the two singers. There was no manufactured demonstrations of applause from the back seats of the auditorium. When Titta Ruffo, who preceded Tetrazzini in the order of first appearance, had finished the "Largo al Factotum" from Rossini's "Barbiere di Seviglia," there was a spontaneous, almost overwhelming, outburst of applause from every part of the auditorium. Ruffo has a glorious voice, a high baritone, vibrant and clear, and for the most part with splendid production. The "Largo al Factotum" was sung with remarkable clearness of enunciation and sustained rich quality of tone, notwithstanding the rapid pace at which it was taken. Ruffo is an artist whom it must be a delight to hear in opera on account of his frank emotional style, his resonance and beauty of voice, so free from wooliness, and his earnest but unexaggerated expression. He was recalled again and again during the evening in appreciation of his programme numbers, the aria "Don Fatale," by Verdi, and the Brindisi from Thomas' "Hamlet." He has the exceptional gift of being able to sing

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The Way, the Life - -	Teresa del Riego
I hear a Whisper - -	Katharine Barry
Times Roses - - -	Katharine Barry
A Song of Sunshine - -	Herbert Bunning
I know of two Bright Eyes	G. H. Clutsam
Wert thou a Slave - -	Helen Kilner
Down in the Forest - -	Landon Ronald
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to the upper limit of his voice without loss of sonority or quality of tone. Mme. Tetrazzini was in splendid singing form. Her opening number, the "Caro Nome" from "Rigoletto," was a superb exhibition of vocal plasticity and surety of technique. In the Venzano vocal valse and the "Charmant Oiseau" from David's "Perle du Brazil" she once more won triumph in her mastery of florid vocalization. Two of her encore numbers, "The Maid of Dundee" and "The Last Rose of Summer," appealed to the audience by their simplicity of expression and the fine quality of tone. In the "Perle du Brazil" number she had the assistance of Pietro Caso, in the flute obligato, a very facile performer on his instrument. The pianist was Yves Nat, who as accompanist was unobtrusive but sympathetic and who gave a brilliant rendering of a Liszt Rhapsody.

* *

THE TORONTO SYMPHONY ORCHESTRA gave their fourth concert of the season, January 8th, at Massey Hall to a large and appreciative audience. Their performance of a very exacting programme reached the climax of their achievements. In executive finish, in beauty of tone from all the sections of the orchestra, especially the wood and brass wind, they have never before attained so great a height of artistic and technical excellence. Each section of the orchestra, when treated by the composer as a unit, was beautifully compacted in tone quality and gradations of power. The selections were Wagner's overture, "The Flying Dutchman;" Richard Strauss' symphonic peom, "Death and Transfiguration"; the Wagner "Siegfried Idyll" and "Trauermarch"; Elgar's concert overture, "In the South," and the Wagner "Tannhauser" overture. Mr. Welsman, the conductor, got from his orchestra in all these numbers greater emotional and romantic effects than have been noted in the history of the orchestra. The orchestra gave their third, concert on January 22nd.

There was an historic interest in the concert, because it marked the return here, after many years' absence, of Madame Carreno as solo pianist. Mme. Carreno made her debut here in the early seventies of the last century at the old Music Hall, now the Public Library on Church street, in association with the distinguished solo violinist, Sauret, and Signor Braga, the solo 'cellist, the composer of the "Angels' Serenade." Mme. Carreno created a remarkable sensation on the occasion, her temperamental fire of interpretation, alternating with delicacy, carrying away the audience from all thoughts of criticism. Since that local debut, Mme. Carreno has appeared here at the old Royal Theatre and at the Pavilion Music Hall, both things of the past, and yet at this concert she played with a marvellous brilliancy, vitality and symmetrical beauty of interpretation. Her principal number was the second piano concerto of Edward McDowell, a most striking and original work, full of light and shade, in which there is virility of dramatic utterances, and most effective alternation between piano and orchestra, as well as most effective combinations of the two factors, It was a delight to hear Mme. Carreno playing of this work, so refreshingly crisp, incisive in rhythm and metrical accentuation, so temperamental in mood, so finished in technique, and consequently so clear and illuminative in exposition.

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NATIONAL CHORUS CONCERT JANUARY 20TH—The artistic triumph of their history may tersely characterize the concert of the National Chorus at Massey Hall before an audience that closely approached to capacity. In a long and varied selection of music they sang with a beauty of tone, a finely shaded range of dynamics, which when occasion demanded, was delightfully delicate and subdued almost to the vanishing point, and exceptional purity of intonation. Not a harsh or strident note was heard from the chorus during the evening, not even in the higher range of the soprano section. One cannot follow every number on the programme because the total numbered thirty. But special mention may be made of Glinka's "Cherubim Song," which was a finely shaded effort, revealing the smooth, velvety quality of the voices; the Gounod motet for double chorus, "Lo, the Children of the Hebrews," an example of beautiful tonal contrasts and very interesting as being a novelty; the Max Brusch "Jubilate, Amen," in which Miss J. Plaxton, a member of the chorus, took the solo part at short notice, Mm. Marie Rappold, the star soprano soloist of the evening, having somehow missed notification that she was expected to sing the part; MacDowell's "Barcarolle," a charming work of this American composer, very beautifully rendered, and Coleridge-Taylor's Choral Rhapsody, "Sea Drift," a repeat from last season's programme of the Chorus, the rendering of which abounded in vivid contrasts, but closing in most mysterious hushed pianissimo effects. Lighter numbers for the society were Dr. Ham's setting for men's voices of "Who is Sylvia?" an attractive number, prettily rendered; MacDowell's "Summer Wind," for ladies' voices, which was sung with genuinely sweet and appealing feminine quality of voice, free from metallic or hard timbre, and Elgar's part song for men. "It's Oh, to be a Wild Wind," which once more showed the smooth quality of the male section. The star solo soprano of the evening was Mme. Marie Rappold of the Metropolitan Opera House Company, New York, and the Canadian National Opera Company. Mme. Rappold won a triumph with her audience by virtue of a beautiful voice and artistic style. The solo violinist Miss Vera Barstow created a most favourable impression. She has a facile technique as illustrated by her easy surmounting of the difficulties of the Wieneauski "Faust" fantasia, and a warm, elastic tone, as revealed in her playing of the Beethoven Romance in G, and lightness and surety of touch as exhibited in the ricochet bowing and harmonics of the Hubay "Zephyr." Her interpretation of Dr. Ham's "Berceuse" elicited both applause for the composition and her interpretation.

* *

"LA GIOCONDA"

THE NATIONAL OPERA COMPANY OF CANADA opened a week of opera on January 26th, at the Royal Alexandra with a first Toronto production of Ponchielli's opera "La Gioconda." Toronto is somewhat late in hearing the opera which was first produced at La Scala, Milan, in 1876, and in New York in 1883. It made an indisputable success in Italy, thanks to the music of the composer, although it is probable that little of its vogue was due to the story which is sombre and from the conventional theatrical point of view altogether wrong in ethics. An eminent Parisian critic summarized the story as being a triumph of adultery, with the heroine a victim to filial love, an innocent mother sacrificed, and crime unpunished. The music is the redeeming element of he opera. It has character and variety, and often most effective contrasts. In the first act one noticed on first hearing, after the choral introduction, an appealing melody with a happy arrangement of the voices, against a terzettino of the principals.

There is a touching romance for *Cieca* the blind mother, "Voce di Dinna a d'angelo," and a duo for *Enzo* and *Barnaha* and a finale of a religious chorus against passionate accents of the principals as counter theme. In the second act the romance of *Enzo* "Cielo e Mar" centralizes the interest of the score. And in the third act one has the seizing contrast of the inconsequential dance outside and the terrible storm of passion in *Alyise's* house. The interview betwwen *Laura* and *Gioconda* is very dramatic. The fourth act is mostly notable for the lament of *Gioconda*. The cast, which is almost of principals, was of effective excellence and fine vocal quality. Marie Rappold as

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Gioconda, who was heard here a few days ago as concert soloist with the National Chorus, sang her part with moments of touching pathos, and as the action progressed, with increased charm of voice. Marie Claessens as *Laura* the wife who loves unlawfully, sang with intensity of expression in the third act in the fateful scene with her husband, and in this scene Giovanni Martino had his opportunity as the outraged husband for the expression of both dramatic and musical passion. Giovanni Farmo as *Enzo*, while not an inspired actor, sang the great aria in the second act, "Ciel e Mar," with much fervor of emotion and with a quality of tenor voice that combined the dramatic and lyric qualities. Rosa Olitzka's warm contralto was heard to appealing effect in the role of *La Cieca*. There remains the sinister figure of *Barnaba*, whose ill-governed passion for *Gioconda* and his natural malevolence are responsible for the tragedy which falls upon the inocent people of the story. In this role Jose Segura-Tallien was vocally and histrionically one of the predominant characters of the evening. On the 29th, the Company produced for the first time in Toronto Saint-Saens "Samson et Dalila" but too late for notice in this issue.

* *

COMING EVENTS

Impresario Lawrence Solman has arranged to bring John McCormack back to Toronto for a concert March 31st. He has also engaged the New York Philharmonic Orchestra for April 4th.

* *

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NEW MUSIC

NEW ISSUES FROM THE HOUSE OF BOOSEY, FOR JANUARY.

Wilfrid Sanderson's Songs are attracting more attention every day, and this is due in a measure to the fact that each successive song is better than the last. "Land of Delight" is a beautiful and compelling love song, with a broadly phrased melody over a rich and full chorded accompaniment, which alternately supports and contrasts. Opening with an Andante movement of great sonority—the theme develops to a semi-climax, sinks again to andante tranquillo, and with gradual acceleration, works up to an impassioned climax; then at a much slower tempo, and with a modification of the original motif of the voice lead, dies away to a pianissimo close.

"The Morris Dancers," words and music by Katie Moss, is a highly descriptive composition with a consistent story, and music so minutely adjusted that it actually described the events and objects mentioned. Both from a constructive and delineative standpoint, this number almost merits the designation—Vocal Tone Poem. The clever infusion of atmosphere created by the introduction of the traditional dances of old England, together with the even structural balance maintained throughout, result in a picture of absolute realism.

Dermot Macmurrough, the composer of the now popular song "Macushla," has given us another beautiful and melodious song entitled "Life's Crossway." The words of this song have an appeal of their own, and the music is in many respects even better than that of "Macushla."

A prolific and successful lyricist, as well as composer, Edward Teschemacher has again shown his versatility by writing both the words and music of a genuine song of contentment—"Since." There is a great deal of beauty and feeling in this well-constructed song, and careful shading will bring forth the beauty of the delicate nuances. There is also a grateful and well attained climax that will be very effective for singers with full and resonant tones.

"Colleen o' Mine," by Raymond Loughborough, bears its own imprint as to nationality, and is really a most captivating composition. The sentiment and longing of the verse is brought into prominence by the temperamental mode of the musical treatment and the unity of both give to this song the true Gaelic quality.

"A Dinder Courtship" is a delightful example of Eric Coates in his most jovial mood. It sparkles with wit and fancy, and well illustrates the colloquial accent and gallantry of rustic England.

The remaining two vocal numbers are "Days of Gladness," by Haydn Wood, a retrospective text, fitted with music of more than usual harmonic freshness, and "Golden Slumbers" by Cecilia Maria Pearse, a charming lullaby, with barcarolle-like music of great warmth. Both of these numbers are eminently suitable for recital.

An intermezzo entitled "When My Ships Come Sailing Home," music by Francis Dorel, and ingeniously transcribed for the piano by Clarence Lucas, is a dainty number, with a haunting melody that should go far to make it a favourite in the drawing room.

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CHAPPELL & COMPANY, LIMITED.—Quite a literary atmosphere pervades the latest publications of this firm. Lyrics by Tennyson, Mrs. Browning and Fiona MacLeod appear, with very appropriate musical settings, in their March list of new songs. The matchless and classic simplicity of Tennyson's "Sweet and Low" has had excellent treatment in the song setting here entitled "Wind of the Western Sea," by Graham Peel, whose "Early Morning," also published by this firm, was sung so acceptably by Madame Clara Butt on her recent recital tour of Canada. Hermann Lohr has taken some words of Mrs. Browning's: "Sweet Thou Hast Trod on a Heart," and has shown further evidence of the wide range of his artistic gifts in the eloquent music he has given to the feeling lines of that famous poetess. "Lennavan-Mo" is a lullaby or cradle song of quite a distinct type. As in the two songs just noticed, the words have a fine literary quality, and in the music, the composer, Percy A. Whitehead, has kept this well in view with very happy results.

Passing to the other numbers, Guy D'Hardelot's "A Portrait" is conceived and written in that sure way that one always expects of her,—the accompaniment is laid out on simpler lines than usual, probably because of the personal intimate nature of the words. "Just for this Hour," by Philip D. Williams, and "If I Could Live for Thee," by Jessie Broughton are acceptable numbers for any vocalist. "Every Man a Soldier" (Cecil Stanley) is a healthy, patriotic song with a martial swing to it, and "Three Sturdy Things Hath England," with its "upright and down straight" character will find a welcome from all old country lovers.

Other new numbers are two very acceptable pieces of dance music "Naiad Valse" (Zulueta) and "Sunshade Sue" (Tennent), and Florence Aylward's "Song of the Bow" which as a part song for male voices will make an attractive item in any concert programme. The list is completed by a new Portrait Album (No. 2) containing eight songs by Madam Guy D'Hardelot.

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Thomas Quinlan

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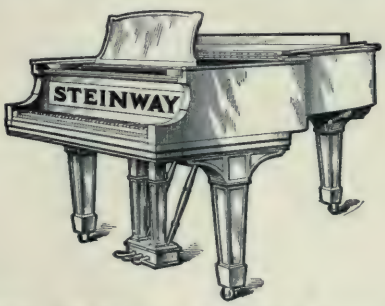

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THOMAS QUINLAN

MUCH interest has been aroused by the Imperial Tour of the Quinlan Opera Company, which, after successful visits to Australia and South Africa, is now in Canada, presenting a repertoire of twenty-nine grand operas of all schools, in English, with a completeness which it is claimed has not hitherto been realized in this country. Mr. Quinlan's organization is a vast one, the chorus and orchestra alone totalling one hundred and twenty people. Mr. Quinlan himself is a man of Irish birth, and but thirty-five years old. He was originally trained for the operatic stage by Victor Maurel, and was regarded as a baritone of promise. He, however, relinquished a stage career for business management, and was associated with Thomas Beecham in his famous season of opera in English at Covent Garden. He has also been identified with other projects of the kind, and is a crank on the subject of opera in English—but a successful crank. He is the head of the Quinlan International Agency of London, New York and Melbourne, which handle the tours of many of the most famous singers and musicians of the day, and is regarded as the "live wire" of music in England to-day.

* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden.*)

AT the moment of writing the annual conference of the Incorporated Society of Musicians is being held in London. The society has enjoyed a highly successful year, and its aim to be considered the acknowledged representative of the musical profession has been greatly furthered in many ways. The Incorporated Society was formed with the object of banding together all professional musicians in a strong body, for the defence of mutual interests, and for the improvement of their status, and by its strong organization and influence, it has already achieved much for the profession.

A feature of this year's conference is the prominence given to the consideration of the place of music in the national system of education.

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The Society has, in the past years, rendered great service to young British composers, by affording them opportunities of having their work brought before the public, and again this year, the most prominent feature of the conference was an orchestral concert at Queen's Hall, where a programme of new works was performed, in which young British composers were strongly represented.

* * *

Numerous paragraphists have recently dilated over the fact of the introduction of ladies into the orchestra. But this is no new thing. The orchestras at the Royal Academy of Music, and the Royal College of Music have long had much more than a sprinkling of the fair sex, who even invade the wind sections of these bands.

As to the relative merits of the sexes in orchestral playing, there is no comparison; nor, indeed, is there any cause for comparison. As the *Musical Record* puts it, the man should bring all the chief characteristics of manliness and the woman all those innate feelings of refinement and love of finish, which are inseparable from the highest feminine types. As music deals with the whole of life, and not a part of it, we can well do with a balanced representation of the sexes in the orchestra. Should any one suggest an immediate deluge of the *Hoch-zeitsmarsche*, *Epithalames*, and bridal chorus, these questions may be referred to the economist, the philosopher and the poet, who will find similar distractions in other branches of occupation also.

* * *

Having for some time past been waning in popularity, the harp is now rapidly coming to the front again, and competent harpists are said to be in great and growing demand. The instrument is considered to be indispensable to the expression of certain effects in the music of some bygone composers. But modern composers have not hesitated to make use of it. The harp is generally held to be one of the oldest musical instruments, its origin being placed as far back as 1800 B.C. Milesius, a Phœnician priest, is supposed to have introduced it into Ireland about 1260 B.C.

* * *

The most important book on Wagner written by an Englishman has just appeared. I refer to Mr. John F. Runciman's "Richard Wagner, Composer of Operas," published by Messrs. Bell. It is a long book—too long perhaps—but Mr. Runciman is never dull, and his original, even daring, views of things, compel attention on almost every page. He staggers me completely by his remarks on Handel. He puts Handel first among "four commanding, tremendous

figures among musicians; by far the greatest personality of them all." Nay, he thinks Handel "the greatest man who has yet lived"! Well, well! Most of us have some kink or twist in the brain (a "bee in the bonnet" as the Scots say); but really this about Handel fairly bowls me over with amazement. Nor can I agree with Mr. Runciman that Wagner was "the most stupendous personage of the nineteenth century." The composer, he adds, "was also one of the noblest, most generous men that have lived; there is not a mean trait in his character." Not a mean trait in his character! Tut! tut! Runciman. What about his miserable money-borrowings? About his treatment of his first wife? About many other things? No, no; Wagner the composer was big, immensely big; but Wagner the man was often contemptible.

* * *

A London musical journal complains of a presumed bias of the English public for foreign violinists, and asks why this is so. The writer is no doubt thinking of soloists and *virtuosi*. In that case, the matter is explained partly by an example from the lower walks of the profession—restaurant music. Recently one of the managers of Sir Joseph Lyons' restaurants stated in a interview that:—"All things being equal, we should much prefer to engage British artists, but they are not so successful at this kind of work as the foreigners. It is not a question of lower salary at all, for we have given $1,000 a year to a really fine violinist; but it requires a certain kind of talent. A big technique is not sufficient. A broad, telling tone, good style, and a warm temperament, are essential, and it is astonishing how quickly the audience responds to the player possessing these qualities."

Another writer goes on to apply this to the higher ranks of players, the concert artists; adding that, while the English players excel as pianoforte *virtuosi*, as sight-readers, and orchestral leaders, as violin-solists or 'cellists, they too often lack the "string temperament." This may be so, or it may not; but I agree with the *Musical Record* in saying that for beauty of tone, good instruments, and perfect finish, the English players may be equalled, but cannot be excelled.

J. Cuthbert Hadden.

* *

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MUSIC IN ENGLAND

(*Special to* MUSICAL CANADA *by Robert Ralph.*)

THE high and stolid indifference of the British mind to the quality of the music it receives is a phenomenon of Nature, before which the earnest critic stands helpless and disarmed. There is a story told of an irate English householder who rushed into the street and hissed at the leader of a pseudo-German band, "If you were true born Germans you would not play out of tune." To which the leader replied, "If you were a true born Britisher you would not know we were doing so." The name of this genial philosopher has been lost to posterity, but his retort has standardized for all time the attitude of the Briton towards the art.

This latter is nowhere better exemplified than in the average church service. Here and there, as at Westminster Cathedral, at Birmingham Cathedral, and at a few college chapels at Oxford and Cambridge one can hear music which *is* sacred, and which was written by men who were masters of their art. But in a good four-fifths of the Anglican churches one can attend for three months without hearing anything better than the unsanctified doggerel which is in no way different either in technique or expressive power to the popular "shop-ballads" or even the serio-comic turn of the variety theatres. As a writer in a musical journal recently said, "Music which is not good enough for man is considered quite satisfactory for the purposes of holy praise."

The position of the composer, therefore, is not without its compensations. The church offers a fine "consolation-stakes" to all who fail as musicians. Even if one's ballet-music is not performed, it is a comfort to feel that ones communion service is certain of a hearing. It is nothing remarkable to enter an Anglican cathedral, a place reeking with historic traditions, and a marvel of architectural beauty, and there to hear the commonest, plainest and most palpably "pot-boiled" service contentedly sung in genial oblivion of all aesthetic congruity.

And then again, with regard to public concerts, it is doubtful if we are more progressive than our mid-Victorian ancestors. It is true that "The Dream of Gerontius" has somewhat ousted "Judas Maccabaeus," and that the "Messiah" is very slowly giving way to the "Matthew Passion." But beyond these few individual changes, there remains the old stolid ruts, from which the public have neither the desire nor ability to raise themselves. It is just possible to infuse in an Anglo-Saxon an appreciation of the "Matthew Passion," the "Pathetique

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Symphony," or "Tristan." But having done this, a halt must be called. He will derive keen enjoyment from any one of such works and go to hear it again and again. But no human power can invest him with a fierce lust for Bach, Wagner or Tschaikovski *as composers* or create in his breast a burning curiosity to hear more and more of their work and receive new and fresher impressions. This feeble power of mental assimilation is a national trait which is reflected in the daily press. One can pick up a foreign newspaper and read matter which is in no way connected with what appeared yesterday or the day before. But a British newspaper has to seize upon a certain topic and "feature" it for seven or ten days, hammering home the facts until its reader's mental apathy at last breaks down before the unceasing power of suggestion. This is a characteristic peculiar to Britain. The national mind not only thinks slowly, but it thinks exceeding small.

In face of all these depressing facts, we find another phenomenon. When a Briton joins a choral society or becomes a professional musician, he can more than hold his own with the foreigner. Here let us pay a tribute to the British orchestral player. Surely he stands in a class by himself. The superb equanimity with which he tackles at sight the most difficult music, and his nonchalant self-confidence, make the unkind critic pause. If you will but guarantee him his wages, he will attack the newest of new music. It is quite true that to get the best out of him, a highly artistic conductor is necessary. But one must touch one's cap to his splendid efficiency. Similarly the British choral singer is without his peer in the world, and if his programmes are conservative, it is empty benches rather than lack of enthusiasm that frighten him.

This England never did nor never will want for musicians of great technical ability. Give a Briton an excuse for taking up a musical career, and he will prove as keen and able as any foreigner. But if this external stimulus is not forthcoming, he rarely or never produces music from his own soul. It is only the exception to find in this country, people who know nothing of music's technicalities, but have a healthy passion for the art. There is never enough of this type to fill a concert room. Press-booming or "star-turns" must be resorted to in order to bring in the general public. We have in musical England altars, priests, acolytes, etc., etc., but we have no laity.

The root of the trouble lies in the fact that when the Anglo-Saxon crossed the North Sea he left his

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aesthetic wits behind him. The average Englishman is absolutely insensible to the appeal of beauty *as such*. He only appreciates it when allied weakly with his morality, his public spirit or his patriotism. And even then he parts with it if needful. Wagner says in his autobiography:—

"It was here I came to understand the true spirit of English musical culture, which is bound up with the spirit of English Protestantism."

And Wagner was right! If we remember with what a zest the English tore away all signs of ritualistic and symbolic beauty at the time of the Reformation, we can see the truth of Wagner's assertion, and an explanation of the sterility of British musical life. The worthy folk who plastered over many a chantry and reredos in our finest cathedrals and smothered out of the way every vestige of beauty with a righteous and holy sense of their Divine mission, were meet ancestors for a people whose heartfelt emotions are adequately reflected by the barrel-organ, the "shop ballad" or the composer of the "Lost Chord". The most truly national musician that Britain has ever produced. Sir Hubert Parry has put the matter finely in saying, "The typical northern races were so ardent after the spiritual that in many cases they ruthlessly swept away everything that could appeal to the senses at all. They rejoiced in the ascetic triumph of making their places of worship bare of even the mere courtesies of devotion and of ornament. The reaction from the excess of materialism of the old order impelled them to forget how much the spiritual is capable of being helped by the association of externals; what romantic and poetic and emotional vistas are opened up by concrete symbols."

One can agree in the main with Sir Hubert, while doubting if the procedure of these Puritans was so much due to a craving for the spiritual as to a hatred of mystery, a tender love of the obvious and an easy familiarity of style in approaching the Deity. That Britain should have quarrelled with Rome is just conceivable. That it should have changed its beliefs does but emphasize its human nature. But that it should have banished beauty from its shores for an indefinite time, stamps it apart from the nations.

This is the root of all our trouble in musical England. In support of my argument perhaps I may be allowed another tiny quotation from a book published under Anglican auspices which deals (though not unfairly) with the treasures of St. Peter's and the Vatican. It concludes thusly:—

"The evangelical religion will yet subdue full-blown Romanism, though sustained by the

attractions of sculpture, of painting and of music, by the tongue of the subtle or the song of the poet."

This is the spirit which still flourishes in England! The *Song of the Poet*, if it be a healthy and full-blooded one, is suspiciously regarded as not being in the public interest.

R. Ralph

* *

MUSIC AND MATRIMONY

(*Special to* Musical Canada *by J. C. Hadden.*)

X.—Frederic Chopin and His Loves

Of all the great composers, Chopin was *par excellence*, the "ladies' man." He was "interesting" to the sex in many ways, and for many reasons. Berlioz told Legouvé to see Chopin, "for he is something which you have never seen, and some one you will never forget." Liszt said that his whole appearance made the beholder think of the *convolvuli*, which, on the slenderest of stems, balance "divinely-coloured chalices" of such vaporous tissues that the slightest touch destroys them. His delicate physique, his refined, aristocratic manners, his poetic temperament, his subdued and musical voice, his beautiful piano-playing and still more beautiful compositions, his brown eyes and his chestnut, luxuriant silky hair, his love for flowers and fine clothes, and expensively furnished rooms—here made a type which has been admired by women in all ages. In short, Chopin was, of all the composers, the one most likely to be in love and to be loved in return. And so he was, although he never took his love to the altar.

According to the biographers, Chopin's first love was a lady of sweet seventeen, a certain Leopoldine Blahetka, whom he met when he first visited Vienna, a youth of eighteen. In those days, and indeed later, he could, says one, "fall in and out of love in an evening, and a crumpled rose-leaf was sufficient cause to induce frowns and capricious flights." Leopoldine was the daughter of a Vienna journalist who had given Chopin some encouragement in the press. She was a beauty, and Chopin was smitten. But we have no details of the amour. We only know that Chopin broke down at parting, and that Leopoldine asked him to carry away with him as a keepsake a copy of her compositions.

It was shortly after this that the young composer came under the master passion of his life. The lady this time was Constantia Gladowska, a vocalist, and a student at the Warsaw Conservatoire. Liszt, who was a connoisseur in female charms, said she was "sweet and beautiful," and Chopin himself raved about her after she had

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appeared at a concert in a white dress and white roses in her hair.

The first that we hear of the affair is in one of Chopin's letters to his friend Titus Wozciechowski. Chopin hints that he may possible leave Warsaw and settle in Vienna. "Do not think for a moment," he says, "that when I urge the advantage of a stay in Vienna, I am thinking of Miss Blahetka; for I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have now passed and I have not exchanged a word with her of whom I nightly dream. While thinking of her, I composed the Adagio of my Concerto, and early this morning she inspired the waltz which I send you with this letter." The works here referred to are the Concerto in F Minor and the Waltz in D Flat (Opus 70).

A little later he writes: "It is bitter to have no one with whom one can share joy or sorrow, to feel one's heart oppressed, and to be unable to express one's complaints to any human soul." What was to hinder him sharing his joy and sorrow with Constantia? Why should he sigh for her for six months without exchanging a word? Was it timidity? The lady was of his own station in life, and he must have been often about the Conservatoire, where she was studying. Music has certainly been called "the food of love," but it is hard to have to express your passion on a five-line staff, or hammer it out at the piano.

The situation was admittedly curious. Chopin was clearly madly in love. "God forbid," he says in a letter of 1831, "that Constantia should suffer in any way on my account. Let her mind be at rest, and tell her that so long as my heart beats, I shall not cease to adore her. Tell her that, even after death, my ashes shall be strewn beneath her feet." Many of us have felt like that, but only when we were very young and inexperienced. But why shouldn't Chopin have addressed the beloved herself?

Instead, he went on languishing in secret, pining for a woman who, for all he apparently knew, might be pining for him. He began to be restless in Warsaw. Now he would go, and again he wouldn't. Plans were formed to-day to be reversed to-morrow. If he decided to go, the thought that he might never see Constantia again undid his resolve. Perhaps (this was his fancy) he would die in a strange land, far away from Constantia, with the unconcerned physician at his bedside, and the hired servants listening indifferently to his last respirations. In short, he could not tear himself away from the charmer. Yet (and here is the puzzle) he admits that for a whole year he never once visited her! During that time he consoled himself with an innocent

flirtation with a pretty girl who reminded him vividly of his ideal. Nay, it gave him the most exquisite delight to dine with a certain lady because she also bore "the inexpressibly dear name of Constantia." It set his heart in a flutter to catch a glimpse of the "dear name" on the lady's handkerchief.

What was Constantia's position in the matter we do not know. When Chopin finally left Warsaw she gave him a ring ("my precious ring," he calls it), but the significance of the gift is nowhere indicated. It ought to have been the beginning of an intimate romance, but it was virtually the end of the story. Constantia married a Warsaw merchant in 1832, by which time Chopin was settled down in Paris. Other interests were then engaging him, and he does not seem to have taken the thing greatly to heart. Liszt would have us believe otherwise. He says: "The tempest which in one of its sudden gusts tore Chopin from his native soil, like a bird dreamy and abstracted, surprised by the storm upon the branches of a foreign tree, sundered the ties of this first love, and robbed the exile of a faithful and devoted wife, as well as disinherited him of a country." This is putting it rather strongly, though there is no doubt that the episode injuriously affected Chopin's health. Heller, who saw him in Warsaw in 1830, described him as thin and sunken, and declared that already the Warsaw people had marked him out for an early death. Concealment of his love had, like a worm in the bud, fed on his pale cheeks.

But he soon got over it. He had not been long in Paris when George Sand wrote of him that he was at the same moment trying to marry one girl there, and another in Poland. We know nothing of the French girl here referred to; but the Polish girl was evidently Maria Wodzinska, whom Chopin met at Dresden in 1835. She was five years younger than Chopin, and is described as tall, slender and graceful, with fiery black eyes, long, luxuriant, silky, ebony-black hair, and a talent for music and painting. Karasowski says that Chopin "soon discovered that Maria reciprocated his affection," and that the pair were formally engaged, with the approval and consent of their relatives. But Count Wodzinski, who wrote a book about "Chopin's Three Love Affairs," asserts that the lady replied to the effect that, while her mother favoured the match, her father objected on the score of Chopin's means and social position.

The Wodzinskis, it must be understood, were noble and wealthy, while Chopin was poor. Karasowski says that Chopin wished to marry

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Maria and settle down to a quiet life in Warsaw. But Maria married instead the son of Chopin's godfather, Count Frederic Skarbek. If she jilted Chopin, she was sufficiently punished, for the marriage was soon to be dissolved. As for Chopin, he managed to get out of the transport the Waltz in A flat (Op. 67, No. 1), which he sent to the lady from Paris, inscribed, "pour Mlle. Marie." Thus ended the second of Chopin's outstanding love affairs.

The third "affair" is one about which I hesitate to write. Oceans of ink have been exhausted in trying to explain the "disagreeable details" of the George Sand episode to the musical world, and I do not propose to swell the flood. "George Sand" was, of course, the famous French novelist. When Chopin met her she had been recently separated from her husband. She was ugly and unconventional (she smoked strong cigars and occasionally appeared in men's clothes) and in every imaginable way the very antithesis of the dainty, fastidious Chopin. Heine describes her as "short and stout, dark and swarthy, with a thick and unshapely nose of the Hebraic cast, a coarse mouth and a small chin." Henry James significantly insinuated that while she may have been to all intents and purposes a man, she was certainly no gentleman!

How could Chopin be in love with such a woman? If he was really in love with George Sand, the situation can only be explained on the principle of the attraction of opposites. He was certainly infatuated. The pair practically lived together, whether platonically or otherwise, I am not prepared to say, for some years. They went together to one of the Majorca islands, where Chopin was taken very ill, and his admirer's devotion was severely tested. Ultimately she got tired of him and his "consumptive cough," and he was thrown aside like a sucked orange.

The immediate cause of the rupture is variously stated; but I am inclined to agree with those who read it in George Sand's "Lucrezia Floriana," a novel written at this period, in which the hero is pictured as a high-flown, consumptive, exasperating nuisance. Chopin recognised himself, it is said, with consequences inevitable. But I am not prepared to assert, as do some of his biographers, that the breakdown of this connection was the direct cause of Chopin's early death. According to Liszt, George Sand "inspired the frail and delicate Chopin with an intensity of admiration which consumed him as a wine too spirituous shatters the fragile vase." There is no doubt that he was distressed by the entanglement. But his early death was,

in any case, physically inevitable. The seeds of consumption were in his breast from birth, and one may be even so far generous to George Sand as to say that if it had not been for her tender nursing, he might have died some years before he did.

J. CUTHBERT HADDEN.

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QUINLAN OPERA COMPANY IN CANADA

GLOWING accounts come from the West of the performances of the Quinlan Opera Company, which has been in this country since the middle of January, and proposes to remain here until the first of May. It marks the entry into the musical life of this country of one of the most interesting impressarios in the world to-day, in the person of Thomas Quinlan. He has decided to mark his first direct personal association with Canada by introducing to the Dominion a grand operatic company such as is seldom heard outside the great national opera houses of London, Europe and America.

The scheme involves the production in the English language of a varied repertoire of standard and modern operas by a group of artists selected from the personnel of the companies of famous singers who appear in the star casts at the Royal Opera, Covent Garden; the Metropolitan Opera, New York; the Opera, Paris; the Royal Opera, Berlin; the Scala Opera, Milan, etc., etc., during the grand seasons.

The orchestral, choral and scenic sections of the enterprise are on the same scale of admirable completeness with which Mr. Quinlan familiarized the London public during the grand opera seasons at Covent Garden and His Majesty's Theatre, London, of which the young Irishman was the responsible manager.

Particular interest is sure to be aroused by the performance in the English language of the great operatic masterpieces of Wagner, Verdi, Saint-Saens, Puccini, Massenet, Mozart, Charpentier, Rossini, Bizet, Gounod, Debussy, Offenbach, Leoncavallo and Mascagni, many of which have never before been produced in Canada, interpreted by artists of the highest international repute.

The conductors, singers, chorus, new scenery, new costumes, and entire mechanical effects, including a special stage for the adequate production of "Aida" were taken by Mr. Quinlan from England, on his world tour of South Africa, Australia and Canada, so as to give his patrons an unprecedented opportunity of hearing grand opera under superb conditions. The transport of such a company with its entire personnel and equipments, comprising two hun-

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dred artists and four hundred tons of scenery and baggage, is an undertaking that has so far deterred the most intrepid of impressarios. Mr. Quinlan has been warned that his enterprise is too vast, but his faith is large, and he has determined to take the risk without seeking any financial guarantees of any kind.

The conductors are Herr Richard Eckhold, whose reputation in England is second only to that of Dr. Richter, the famous Wagnerian; and Signor Tullio Voghera, of the Royal Opera-Stockholm and the Metropolitan Opera, New York.

The orchestra of sixty performers (all travelling with the company), Leader Mr. Percy Frostick, has been formed originally almost exclusively out of the members of the leading orchestra of Covent Garden Opera House, Queen's Hall, London Symphony and Mr. Quinlan's own orchestra of former years, whilst the chorus and ballet were specially selected for this tour.

The chorus will comprise sixty selected voices, trained and rehearsed in London under the supervision of the well-known vocal specialist, Frank Broadbent, who has devoted special attention to their diction.

In Montreal, Mr. Quinlan proposes to produce, in addition to many of Wagner's other works, "The Ring of the Nibelung." The great Tetralogy, with its prelude "The Rhinegold", has never been presented to a Canadian audience before, and should prove to all Wagnerians an outstanding feature in the musical annals of the Dominion.

At the time when Wagner's masterpieces were created, when through their medium a gift of new music was given to the world, the art of stage decoration was in a lamentable state. Time-worn traditions, originating partly from Italian comedies of display, partly from French dramas of magic, completely dominated the scene. This ostentatious style, which took a very elastic view of the word "good," and attempted to make its effects through the greatest possible piling on of motif on motif, was in common use in Wagner's time. Wagner on the whole used it for the first performances of his earlier works, since other means of pictorial expression were not known on the German stage.

Wagner's music had already conquered the world when decorative painting began slowly to reform itself, and gradually to replace the "much" by the "good," and to illustrate the mood indicated by the music with as few colours and forms as possible, to create clear backgrounds for the moving figures, and to enhance their effect, and, in short, to purify the scene from

all evil traditions, to simplify it, to make it more comprehensible and therefore more effective, and to intensify its significance.

Wagner did not live to see the full development of these reforms and attempts at reform, but we may assume that they were an entire expression of his intentions, for did he not in his lifetime appeal to Arnold Bocklin to obtain more modern designs for the scenes of his pieces. These negotiations unfortunately failed.

Mr. Quinlan's staging, not only of Wagner but other operas, makes full use of all the results of this period of the last thirty years, which has been so rich in developments in pictorial art. With all respect for the traditions which have stood the test of time, all evil customs of the theatres have been eliminated, and all that is good and new that has come to light in the last thirty years has been put in their place.

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THE TORONTO CONSERVATORY OF MUSIC

THE month of February was signalized by many important and well managed recitals in the concert hall, the third or spring term having opened on February 3rd, with very large registration in all departments. A most successful and highly artistic vocal recital by pupils of Dr. Ham was given on February 11th, and the vocal pupils of Miss Mary Hewitt Smart were also heard in a delightfully finished programme on February 13th. On Saturday afternoon, February 14th, Mr. Otto James, a member of the faculty, gave a well-attended organ recital on the Casavant instrument in the music hall, the programme being made up of selections by Guilmant, Wagner, Faulkes, Frysinger and Bach. The recital was a convincing proof of Mr. Otto James' proficiency as concert organist, and the different numbers were received with enthusiasm and delight by the large and critical audience. Mr. Healey Willan resumed his clever analytical lectures during the month, and was also the lecturer at the university course on the opening date of last month. Mr. Willan's compositions were much in evidence of the evening of February 19th, on the occasion of a vocal recital by Miss Winifred Hicks-Lyne, the latter rendering with great charm and sympathetic expression five songs by Mr. Willans, fully representing this versatile and talented musician at his best. A recital of "Comedy from Current Literature" was given by senior students of the School of Expression on Friday, February 20th. some of the authors drawn upon being J. J. Bell, Bernard Shaw and Sheridan, while the interesting announcement is made of a complete production of Shakespeare's "A Midsummer Night's Dream" by students of the Conservatory on the evenings of Friday and Saturday, March 13th and 14th. The recital on Saturday afternoon, February 21st, by pupils of the piano, vocal and violin departments (intermediate grade) gave immense pleasure to a large and enthusiastic audience, the teachers represented being: Miss Edith Myers, Miss Alma F. Tipp, Mr. Donald Herald, Miss Lily Lawson, Mr. M. M. Stevenson, Miss Eugenie Quehen, Mr. Howard Massey Frederick, Miss Ada J. F. Twohy, Miss Lena M. Hayes, and Mr. David Dick Slater.

Rehearsals for the *ensemble* concerts to be given by pupils of the institution in connection with the well-known artists, Miss Lina Drechsler-Adamson and Mr. Leo Smith, are being held regularly and several other important and educative functions are under consideration.

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FLYING DUTCHMAN	*Wagner*	THE BARBER OF SEVILLE	*Rossini*
MANON LESCAUT	*Puccini*	CARMEN	*Bizet*
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The Mendelssohn Choir annual festival, suspended last year owing to Dr. Vogt's tour of Europe, was held at Massey Hall on the evening of February 2nd, 3rd, 4th and 5th, before capacity audiences, which included a large representation of music lovers from outside cities and towns, and many distinguished musicians from the United States. The choir numbered two hundred and forty voices, the strongest public muster in their history. The four concerts constituted a supreme achievement—of technique in its most comprehensive sense, and above all of interpretation. Within the term technique one includes the surprising merits which have distinguished the choir for many years—precision of execution, certainty of attack, beautiful tone, quality and *nuances* of colour, and perfect gradations of power and shading, both in *crescendi* and *diminuendo*, and finally, grandeur of climax. The choir was well balanced in the mass, although in the opinion of some critics, the sopranos were more brilliant than usual. But the outstanding feature of these concerts was the increased authority of the interpretation of the music.

Dr. Vogt shewed in his direction of compositions of various schools that he has become the master interpreter. In all his readings, there were revealed a musicianly and sympathetic grasp of the music, and a unity of conception which merged details into organic unity.

Writing of the opening concert, at which the Duke of Connaught and party were present, the *Globe* said:—"The Mendelssohn Choir, acknowledged to be the premier choir of America, had a most brilliant opening of their seventeenth season at Massey Hall, before an audience that not only filled the vast auditorium, but which was thoroughly representative of the musical culture of the city. As on the occasions of many previous concerts, the choir had the valuable assistance of the Chicago Symphony Orchestra, known better in some places as the Thomas Orchestra, because it was founded by the late Theodore Thomas.

The programme contained several novel works about which there might have been some anticipatory doubts as to the manner in which they would be received by an audience on first hearing. The choir never before sung with greater brilliancy of seizing, vital tone, nor perhaps with greater technical perfection. In the single unaccompanied work of the evening, the Tschaikovski Cherubim Song No. 3, the choir again revealed the beautiful shading and gradations of tone which have distinguished their previous performances of the number, producing what may be called a true ethereal effect.

But the grand triumph of their singing was in the excerpts from the Verdi "Manzoni Requiem," which were supremely beautiful in musical effect, and supremely impressive, often touching, from the point of view of religious expression. The assisting vocal quartette in the Requiem consisted of Miss Florence Hinkle, soprano; Miss Mildred Potter, mezzo-soprano; Reed Miller, tenor, and Horatio Cannell, who could not have been better selected with regard to smoothness and balance of tone and unanimity of expression. In the "Responsorium," the interpretation of the solo soprano part was eminently satisfying, both in regard to its spirit and musical artistry.

The chorus sang this section of the work with supreme finish, and nothing perhaps was more exquisite than the closing strains which melt into the softest of pianissimos.

Another remarkable feature of the second part of the concert which was given in commemoration of the centenary of the birth of Verdi was his setting of the "Stabat Mater," probably given here for the first time in concert, another triumph for the choir in reverential interpretation, and also for the orchestra. Dr. Vogt's direction of the Verdi section, his reading of it, and the astonishing results he obtained, proved that his year's rest from conducting has not impaired in the slightest degree his exceptional powers as chorus master.

The novelties in the first part of the programme were Moussorgsky's choral ballad "Joshua," for mezzo-soprano and baritone solo, chorus and orchestra, a Hebrew war song, which while militant has at times an almost cheerful tone, but which is stirring in its appeal and elicited warm applause; Granville Bantock's Overture to a Greek tragedy was splendidly played by the orchestra; Nowowiejski's Slavic Folk Scene for chorus and orchestra, a happy *ad-captandum* piece, on account of its dance rhythm, its well-defined tunefulness and its contrasting changes of tempo, and which as read by Dr. Vogt, had so great a success that it was impossible to refuse the clamorous demands for a repeat.

Finally there was Cassella's rhapsody "Italia," for orchestra, full of strange juggling and distortions of popular Italian songs, occasionally most startling in discordance.

The second evening was mainly devoted to a

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repeat of Wolf-Ferrari's cantata "The New Life," which if anything was more finished in production that at its initial performance here. Later in the evening the male choir, with orchestra, created a profound impression by their vivid rendering of the Austrian Folk Song, "Prinz Eugen," so effectively arranged by Kremser. Colin Taylor's "Sleep, Little Baby," a tender maternal setting for women's voices, unaccompanied, showed this section of the choir in all its loveliness of tone. Bantock's "On Himalay" for double choir *a cappella* was a gem of tone painting, and Max Roger's delightful little triple "Mein Schatzelein," of execution.

The third concert reached the climax of the festival. The programme was devoted to two works by British composers. Both of these were novelties here, which makes the profound impression they created on a first hearing the more remarkable as a triumph for both interpretation and music. The first was Sir Edward Elgar's choral ode, "The Music Makers," composed for the Birmingham Music Festival of 1912, a setting of a poem by Arthur O'Shaughnessy, the basic idea of which is that the poets—the music makers and dreamers—are really the creators and inspirers of men and their deeds, and the true makers of history and of human societies. Sir Edward Elgar has treated this theme with convincing dignity and earnestness of musical thought, with originality of idea and with nobility and charm of treatment for both chorus and orchestra. The prevalent trend of the music is that of sadness, in harmony with the fact that there is suffering in creation. The composer has availed himself of quotations from some of his own works, "The Enigma Variations," and the "Dream of Gerontius," and also from "The Marseillaise" and "Rule, Britannia," songs which have had some influence on history. He has explained that he has endeavoured to interpret the ode as showing the continuity of art. Sir Edward Elgar, in the minds of thoughtful and cultured musicians, has succeeded in carrying out his purpose. The music is always elevated in style and expression, and the technical workmanship in regard to orchestration and choral work is of the highest order. With so perfect a choral organization as the Mendelssohn Choir, in association with the superb Chicago orchestra, the work was presented in the most advantageous and faithful spirit perhaps possible, and to praise the details of the performance would in a measure be exhausting the vocabulary of superlatives. There is a part for contralto solo, which was sung by Miss Mildred Potter, whose sympathetic voice and interpretation completed the expressive symmetry of the

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general rendering. The other work of the evening was S. Coleridge-Taylor's "A Tale of Old Japan," a setting of Alfred Noyes' appealing and pathetic poem "A Flower of Old Japan," Coleridge-Taylor was born in London, and his musical education was acquired in England, so that, although of Anglo-African descent, his music may be claimed to be British. And yet there is in his setting of the poem an expression of the sensuous charm of life and love, a vivid sense of orchestral color that one does not find in the music of the more serious, reserved Englishman, Elgar. After hearing "A Tale of Old Japan," one can but regret that Coleridge-Taylor did not write an opera. The cantata is scored for solo, vocal quartette, chorus and orchestra. The Mendelssohn Choir again rose to the demands of the work, which, if lighter in texture than the Elgar work, were just as exacting in regard to attacks, precision, light and shade *nuances* of tone and delivery of the lines. Dr. Vogt dominated and inspired the interpretation of the music with the same authority as he showed in the Elgar work, a proof of his versatile grasp of contrasted styles of music. Miss Hinkle, Miss Potter, Read Miller and Horatio Connell, who composed the quartette, sang their music with much sympathy, and, as already said, the orchestra left no room for criticism.

The fourth and closing concert, for the most part, was given up to repeats of numbers previously given.

All Subscriptions, Communications, etc., should be sent direct to the Editor, Metropolitan Apartments, Toronto.

The Chicago Symphony Orchestra gave a special matinee on February 5th, and played superbly, as indeed they did at the choir concerts. Mr. Stock has never, in Toronto at least, conducted with more authority.

Council Votes $10,000.

The Toronto City Council, at their meeting February 23rd, voted $10,000 towards the cost of the choir's European tour. The estimated cost is $75,000, and with the gift of $10,000 from the city there is still lacking $12,500 of the amount.

Ten men have promised $25,000, $15,000 has been raised through members and by small contributions, and there are proposals that five other men will give $2,500 each. The choir will go two hundred and ten strong, and none will be asked to pay their way.

The cities to be visited will be London, two concerts, Manchester, Glasgow, Edinburgh, Leeds, then over to Amsterdam, and concerts in Berlin, Hamburg, Leipzig, Dresden, Frankfort and Paris.

The people who are pledged to give $2,500 each are: Sir Edmund Walker, Mr. J. W. Flavelle, Mr. E. R. Wood, Sir William Mackenzie, Sir Donald Mann, Col. A. E. Gooderham, Mr. J. C. Eaton, Mrs. H. D. Warren, Sir Henry Pellatt, Sir Lyman Melvin-Jones.

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MUSIC IN MONTREAL

MONTREAL, *February 25th, 1914.*

THE presentation of the whole of the "Ring" cycle of Wagner will be only one of the feats essayed by the Quinlan Opera Company, which opens a four weeks' local engagement at His Majesty's Theatre the evening of Monday, March 2nd. The company, which has made a triumphal progress from Vancouver, where the organization commenced the last lap of their empire tour, comes to Montreal over 200 strong, carries its own orchestra of 60, a mighty staff of electricians, stage hands and directors of various departments, not to mention fourteen carloads of scenic effects.

The repertoire to be presented here will include "Der Meistersingers," "La Bohème," "Lohengrin," "Rigoletto," "Tannhauser," "Tales of Hoffman," "Flying Dutchman," "Twilight of the Gods," "La Tosca," "Carmen," "Rhinegold," "Aida," "Valkyrie," "Madame Butterfly," "Siegfried," "La Traviata," "The Girl of the Golden West," "Tristan and Isolde," "Louise," "L'Enfant Prodigue," "Cavaleria Rusticana," and "Faust." All the productions will be sung in English.

Clara Butt and Kennerly Rumford are announced to fulfil a return engagement at the Arena on April 24th. Miss Butt is in the unique position of having appeared several times in Montreal, and having never been able to sing to all of those who desired to hear her. On one occasion the effort to find a sufficiently large auditorium to accommodate the hundreds who wished to attend the concert led to the renting of the huge St. James' Methodist Church, but the controversy that ensued as to the taxing of religious buildings used for secular purposes, resulted in only as many poeple as could find room in Windsor Hall to hear the English diva.

Mischa Elman, the young wizard of the violin, comes to Windsor Hall for a concert the evening of March 6th. The surest evidence that the concert will be well patronised is found in the announcement of Elman's local manager that all expenses were guaranteed by several hundred dollars three weeks before the date of the concert.

In addition to works by Cesar Franck, Vincent d'Indy, Bizet and Chabrier, Montreal musicians are to have an opportunity next month of hearing the Plamondon-Michot Choral Society in some new vocal music written by local composers. The concert, which will be the second to be given during the present season by the Plamondon-Michot Society, takes place in the Ritz Carlton the evening of March 26th.

Another interesting concert the date of which is being eagerly anticipated, is that which will be given by Miss Kathleen Parlow, in Windsor Hall, the evening of February 26th. The concert will be directed by Mrs. E. G. Lawrence, one of Montreal's most popular and successful managers.

Mr. Louis Bourdon announces that he has made tentative arrangements for the appearance here, shortly, of Wilhelm Bachaus, the pianist, who created such a furore when he played at one of the Saturday afternoon concerts given under the auspices of the National Opera Company of Canada. The support already guaranteed, Mr. Bourdon makes the engagement of Bachaus a certainty.

Miss Mary Blucher, a former student of the McGill Conservatorium of Music, who left the city for Europe last August to continue her musical studies, made her first public appearance in Berlin in January as *Mimi* in "La Bohème." Miss Blucher is studying under Madame Khan, a teacher of the Berlin Royal Opera Company.

Madame Julie Culp, who is to give a concert in Windsor Hall the evening of Wednesday, March 3rd, will be assisted by Conraed von Bos, who is locally admitted to be one of the finest accompanists ever heard here.

The choir of St. Paul's Presbyterian Church, Dorchester Street west, will be heard in "The Seven Last Words of Christ," the evening of March 25th. The concert is to be given under the direction of Mr. F. H. Blair, organist and choirmaster of the church.

Local musicians are evincing no small amount of interest in the announcement that the board of directors of the Boston Opera Company have decided to cut their season of 1914-15 from eighteen to twelve weeks. Lack of public support is given as the reason for the curtailment of the longer season, which is declared to be too extended for a city of Boston's size. The point interesting Montreal musicians is the fact that Boston will now have a run of opera of precisely the same duration as the last season here of the old Montreal Opera Company, which resulted in a deficit. When the Boston season closes, it is pointed out, it will be possible by making comparisons, to determine exactly how musical Montreal really is, and whether Boston with its reputed culture can support twelve weeks of opera better than Montreal.

H. P. F.

* *

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* *

NEW BOOKS

CHORAL TECHNIQUE AND INTERPRETATION, by Henry Coward, Novello & Co., London, Eng., and H. F. Gray Co., New York. This book, which embodies the experience of the world-famous chorus-master, Henry Coward, should be in the hands of every choir-master in Canada. A review will appear in the April number of MUSICAL CANADA.

* *

ERNEST SEITZ'S SUCCESS

IT is learned that Ernest Seitz, Dr. Vogt's most talented pupil of two short years ago, and who has been abroad since, studying with the Russian pianist, Lhevinne, has at this early date accomplished such phenomenal results that he is ready with several completed programmes for concert work. Under Nikisch's direction, he is booked to play in November of this year with the Philharmonic Orchestra in Berlin, and at other European centres. Lhevinne and he will arrive in America for a short stay about January, 1915, and it is likely that Mr. Seitz will then let Canadians in various cities hear him in recital.

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MUSIC IN OTTAWA

OTTAWA, *February 24th, 1914.*

ON Saturday evening last Their Royal Highnesses, the Governor-General and the Duchess of Connaught, entertained a number of guests at a concert given by artists from the Canadian Academy of Music, given in the ball-room of Government House. The concert was a delightful surprise in many respects. In the first place the names of the assisting artists were unknown until the programmes were received, and then it was a further pleasure to know they were all well-known Toronto artists, to be heard here for the first time; with the exception of Mr. Luigi von Kunits, who will be pleasantly remembered as concert master of the Pittsburg Orchestra. The programme comprised selections from the master pieces of the world's greatest composers. Opening with the Op. 14 Schumann quintette, most admirably played with that delightful attention to rhythmic sense, and *nuance* which were a revelation in chamber music to an audience who alas too seldom have an opportunity to enjoy such music. Special mention should be made of Mr. Kirschbaum in his number, his artistic interpretation and masterly execution adding much to its great success. This was followed by Mrs. John MacDonald, who, with Miss Marjorie Dennis and Miss Lillian Steinberg, are pupils of Mr. Otto Morando. In "Elsa's Dream" Mrs. John Macdonald's fine soprano did credit to her master's method, both in vocalization, tone and delicacy Wagner's music robbed of orchestral and other accessories is in a measure colourless, but Mrs. MacDonald sang so artistically that her audience regretted that she did not respond to an encore. In Woodman's "My Heart is a Lute," Mrs. MacDonald showed to great advantage, both in the quality of her voice and her musical conception. The appearance of Miss Marjorie Dennis was of special interest. Her youth and attractive personality won the sympathy of her audience at once, before they had the pleasure of hearing her voice, a voice as fresh, rich and prepossessing as her personality. Surely never has a more youthful artist sung the Mad Scene from "Lucia," and many older have not sung it as well. Her singing of "Ihr die ihr Triebe des Herzens kennt" was charming, interpreted with such ease, and showing again the compass, quality and freshness of her promising voice. Miss Steinberg also gave great pleasure in her numbers, endowed as she is with an exceptional voice, which she used most artistically in her interesting songs "Sonnet d'amour" and the "Nile aria" from "Aida." Mr. Von Kunits' pupil, Miss Vera Barstow, was a young artist worthy of her master's training, a distinctly promising pupil. Her playing of the Wieniawski "Faust Fantasie," bristling with technical difficulties as it is, was accomplished superbly. Schubert's quartette, "Death and the Maiden" (the Andante) brought to an end a delightful programme long to be remembered. Their Royal Highnesses, the Duke and Duchess of Connaught, have always given their distinguished patronage, and whenever possible, honoured with their presence, and encouraged in every way any event that tended to advance the cause of music, and many artists coming to Ottawa have cause to remember their gracious recognition.

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Miss Marjorie Dennis, of Toronto, are pupils of Signor Otto Morando. Miss Vera Barstow is a pupil of Mr. Luigi von Kunits.

The concert of the Choral Society on the 12th February was the most pleasurable it has ever given for many reasons. First, there was a splendid house, the audience including Their Royal Highnesses, the Governor-General and Princess Patricia. The chorus sang better than ever before, the music seeming to appeal to them, and the choruses went with a swing that was veritably contagious. Never before have I seen J. Edgar Birch, the conductor, so thoroughly *en rapport* with his choir and orchestra. Again and again was he forced to acknowledge the plaudits for the splendid effects he produced. The soloists too were in excellent form. Miss May Britton, of Ottawa, contralto, sharing the honour of the evening with Mrs. Dunbar Williams, soprano, of Boston, and Mr. Reinald Werrenrath, bass, of New York, Miss Grace Perry, of Ottawa, at the piano. The Boston Festival Orchestral Club charmed everyone not only with their steadying artistic accompaniments, but also by the notable addition to the programme of their 'cellist, Carl Webster, who is fast making a name for himself, and is always well received.

On the 24th of March we are promised an evening by Kathleen Parlow in St. Patrick's Hall. Miss Parlow will be assisted by Miss Ursula Laurence, soprano, of whom the press of Montreal speak very highly. She is a daughter of of Mrs. E. G. Laurence, who has brought to Canada so many of the world's great artist musicians.

As I write this, the Quinlan Opera Co. is beginning a week of grand opera at the Russell Theatre. Their operas and dates are February 23rd, "Lohengrin"; 24th, "Rigoletto"; 25th, "Samson and Delilah"; 26th, "Tannhauser"; 27th, "Bohème"; 28th, "Flying Dutchman." The opening production of "Lohengrin" was in every respect the most magnificently staged opera ever given here with excellent principals, and an orchestra of sixty.

The Orpheus Glee Club, our only glee and and madrigal society will give its annual concert on the 4th of March, in the Russell Theatre, under the patronage of Their Royal Highnesses. The Society has for the third time engaged Miss Edith Chapman Gould, soprano, of New York, as soloist. Her every appearance only strengthens her place in the hearts of the music lovers here. She sings with a dignity and grace that is so satisfying. The conductor, Mr. James

Smith, who brought to life this admirable young society, says that the practices have been very well attended, and that his choir will give an excellent account of itself.

L. W. H.

* *

MUSIC IN WINNIPEG

WINNIPEG, *February 18th, 1914.*

THE Sunday evening band concerts still attract audiences of large size at the Walker and Dominion Theatres. The City Band, under the direction of Mr. S. L. Barrowclough, occupies the stage of the former, and the band of the 79th Cameron Highlanders, fills a similar position at the last named, conducted by Mr. J. T. Cocking. There are generally two standard compositions on each of their programmes, the other numbers being popular selections, with "ragtime pieces" rigorously excluded. Vocalists interpolate songs, and duets, etc., and for all this entertainment the admission is free, a collection being taken up to defray the necessary expenses.

The first public recital of the year was given by the Columbian Conservatory advanced pupils in the concert room of the new Fort Garry Hotel on Thursday, January 22nd. The programme was quite an attractive one, as it embraced high class music for the pianoforte and violin, as well as vocal numbers. Among the vocalists who distinguished themselves were Mr. W. Davidson Thompson, an excellent baritone. Miss Edna Verner, soprano, Miss Frances Forrester, and Mr. W. J. Probert. Some very good examples of musicianly training in the violin department were given by Miss Marian O'Neall, whose technical skill was much admired in the "Faust Fantasia," and in a different direction and change of style, Alan Marsden won much appreciation for his version of Handel's "Sonata in A."

The Conservatory has quite a galaxy of promising pianoforte pupils, mentioning with particular approval the names of Miss Leonora Myers, Miss Annie McColl, Miss Vera Graham, Miss Vera Lamb and Miss Carrie Anderson. Enthusiasm was arounsed by Miss Mary Scarlett, who played the Greig "A Minor Concerto" with the *aplomb* of an artist, accompanied on a second pianoforte by Mlle. Gabrielle Mollot, the leading teacher in this department at the Conservatory.

The Fort Garry Hotel here is a palatial structure, gorgeously furnished, but to reach the concert room it is necessary to take an upward flight to the seventh story. Fortunately, however, there are swift-moving elevators.

The concert given by the Elgar Musical Society in the main auditorium of Grace Methodist Church, on January 20th, was not largely attended. The programme was probably too miscellaneous in its scope, as it consisted mainly of songs, counterpoised by choral versions of part songs. The vocal soloists were Mrs. Helen Davies Sherry, soprano, Mr. Roy W. Wydeman, tenor, and Mrs. Frederic Irving, bass. The principal choral features were the third part of the Gade cantata, "The Crusaders," the solos being sung by Messrs. Wydeman and Irving. But as far as the chorus is concerned, its best work was done in Dudley Buck's fine composition "Hymn to Music," with its *nuances* skilfully brought out by Conductor Vinen. This same gentleman directed the entire concert, assisted at the organ by St. John Naftel.

It is very gratifying to the present writer to learn of the spread of good music throughout Manitoba, particularly in the smaller towns, some of which have choral societies of their own. On December 30th, an excellent concert was given in Rapid City by the local society. The town has only about 700 inhabitants, and the good musical work which a few of the musical enthusiasts are doing to elevate the community deserves every encouragement.

The Winnipeg Operatic Company, the same organization that won the Earl Grey trophy a year or two ago, gave four performances of Alfred Cellier's pastoral opera, "Dorothy", on January 28th, 30th, and 31st, in the Walker Theatre. As far as the singing was concerned, the performances were good, but a skilled dramatic instructor would improve the company's stage work materially. Henri Bourgeault, an able musician, weilded the *baton*, and also guided a small but adequate orchestra. The chorus numbered fifty voices. The solos, duets, etc., were agreeably sung by Miss Lily Mollot, soprano, Miss Florence Montgomery, mezzo-soprano, Mrs. Harold Harris, contralto, Mrs. Faija, comedienne, and Messrs. Harold Redferne, baritone, H. A. North, tenor, and Bartley Brown, bass, with J. D. Suffield, a really funny comedian.

Mr. Brabazon Lowther has a most promising pupil in Miss Stella Boyd, who gave a recital in the Fort Garry Hotel concert room on January 29th. It was a fashionable audience, too, who filled the hall to its capacity. Miss Boyd's voice is a rich toned contralto, well, but not over trained, so that it retains its pristine natural beauty. Her enunciation was a pleasure to listen to. Of course, perfection in every detail could not be expected, but her vocalism was such as to give great promise for the future. Mr. Lowther played the accompaniments.

Miss Kitty Cheatham, the renowned entertainer, gave one of her inimitable recitals at

the Fort Garry Hotel on Saturday, February 9th, under the auspices of the Women's Musical Club. It was very largely attended, and greatly enjoyed.

Soon after this correspondence is printed in MUSICAL CANADA, Toronto will hear some of the operas presented by the Quinlan Grand Opera organization, one of the finest aggregations of singers and instrumentalists who have yet put in an appearance in Western Canada. Not only this, but every opera was mounted on a scale of splendour in scenery, costumes, and other stage details hitherto unparalelled in this section of the Dominion.

Of course you in Toronto will be able to compare the Quinlan performances with others, but out here we were simply delighted, especially with the orchestra of between fifty and sixty instruments. The present writer reviewed in the *Daily Tribune* fourteen out of the sixteen operas presented here during the season of a fortnight, from February 2nd until February 14th, renewing acquaintance with operas of long ago, and making friends with the newer cult in progressive musical ideas.

CHAS. H. WHEELER.

* *

MUSIC IN HAMILTON

HAMILTON, *February 25th, 1914.*

FEBRUARY has been a busy month. The Elgar Choir concerts seem to put new life into choral societies generally. Certainly the work of this, their tenth year, in many ways overstepped the records of other seasons, revealing as it did a more mature conception of the finer points. A capacity house heard the "Messiah" presented in a way new to Hamiltonians. Mr. Carey seemed able to impart to his hearers, through the choir, something of the immense dramatic and devotional power of the great composer and held them spellbound during the entire evening. The Toronto Symphony Orchestra handled their parts in a way that was most satisfying. They seemed to co-operate with the singers in trying to overcome the tremendous acoustic disadvantages of the Grand Opera House, the extent of which is perhaps not realized by many. The quartette, Marie Kaiser, soprano, Mildred Potter, contralto, Edward Pagdin, tenor, and Andrea Sarto, basso, all of New York, sang their parts well, and will doubtless be well received should they be heard here again. The second night's programme of *a cappella* numbers showed the choir at its best, and proved just as enjoyable as the previous evening. Mildred Potter, contralto, and Reed Miller, tenor, fully came up to expectations and delighted the large audience. Nellie M. Hanim, Mus. Bac., accompanied the soloists brilliantly and with good taste.

The seventh open meeting of the Wednesday Morning Music Club on January 28th at the Conservatory of Music attracted a large number who heard an excellent programme rendered by the ladies. The public get few opportunities of hearing the work of the society, and are always ready to take advantage afforded them by the open meetings.

Hamiltonians, as a rule, are clannish to the extent of patronizing home talent more liberally than outside artists. It is surprising, then, that a larger number did not turn out to hear the first of a series of concerts termed "Oor Ain Folk," under the auspices of the local Y.M.C.A., and organized for the purpose of showing that Hamilton possesses singers and instrumentalists of professional calibre. The first evening was handled by the Hamilton Concert Company, consisting of Miss Edith Whittaker, soprano, Hamilton Robinson, tenor, Roy McIntosh, baritone, Miss Alta Young, reader, and Robt. McFarlane, comedian, who gave an excellent and highly entertaining programme. Miss Yeates played the accompaniments. The remaining programmes will be presented by W. H. Hewlett, Bruce A Carey, Dr. C. L. M. Harris and Harry Stares.

The many friends of Miss Gladys Robinson will be glad to hear of her appointment as soprano soloist of St. Paul's Church. Miss Robinson possesses a brilliant lyric voice of good range and power and will doubtless add to her already long list of friends in her new position.

Pupils of Archibald G. Alexander were heard in the Conservatory of Music Hall on January 28th, assisted by Mr. Robert Symmers, baritone. The three pianists, Misses Nina Gibbs, Eana E. Mooney, and Dorothy Wade rendered a difficult programme in a manner highly creditable both to themselves and to their teacher.

Miss Estelle Carey, soprano, Miss Jessie Irving, reader, and Master George Branton, boy soprano of Toronto, assisted at a concert in First Methodist Social Hall on February 5th, when the Sunday School Orchestra under E. H. Williams made its first public appearance.

Edward Cahn, violinist, gave an interesting recital and lecture in the I.O.O.F. Temple on February 20th, to a good sized audience.

Miss Bessie Bleakley, soprano, has been appointed soloist at St. John's Presbyterian Church.

The appearance here recently of the Gilbert and Sullivan Opera Company with De Wolf

Hopper, Herbert Waterous, Arthur Cunningham, and other well-known stars, drew large houses. The operas, "Mikado," "Iolanthe," and "Pirates of Penzance" are all very well known here, having been presented by local amateurs many times in the last score of years The revival by capable singers and with elaborate staging seemed to please present theatre-goers just as well as in the past.

VICTOR MARSH.

* *

VANCOUVER NOTES

THE Vancouver musical public have been kept very busy since the New Year in support of the many musical events which have occurred in this city. Amongst other less important events might be mentioned a week of grand opera under the management of the famous Quinlan Opera Company, one night with Paderewski, a delightful evening of vocal renderings by John McCormack, celebrated Irish tenor, and many purely local events, but of a most worthy class, indicating the steady development of the musical life of our Terminal City.

The week of grand opera was a great treat for all lovers of music, and capacity houses for six evening performances and four matinees were the order without exception. Unfortunately, and it cannot be too often rubbed in, we are without a decent concert hall or auditorium to house large companies successfully, and the staging of the various operas in the repertoire of this famous company was often hampered and practically spoiled.

Paderewski played his last recital here, prior to his having to cancel all succeeding engagements on account of rheumatism in his arms and fingers. At his concert here, he looked very ill and was attended by nurses during his entire performance. He was the same wonderful pianist, though, to his audience, possessing still that magnetic power to hold his vast audiences spell-bound with his subtle interpretations.

There is much activity locally also. Mr. Frank R. Austen has enlarged his studio so as to seat eighty persons, and has inaugurated a series of monthly lecture-recitals, the first being held on January 31st. His plan is to lecture as well as play, taking up one composer and both play and explain, as far as possible, the most familiar of the piano composer selected. Rubinstein was the first taken up in this manner, and Greig, Mendelssohn, Chopin, and others will follow as the months go by. These recitals are instructive as well as pleasurable, and they promise to be well patronized, judging from the first one.

Mr. J. D. A. Tripp, in conjunction with Mr. Holroyd Paull, violinist, have given most successful pupils recitals, and the Women's Musical Club are responsible for other splendid musical events which bring out a seemingly unlimited supply of really first class talent. These encouraging features of musical life, as one may find it here, one is happy to report upon, and the report is not glorified in any detail.

FRANK R. AUSTEN.

* *

OTTILIE METZGER

OTTILIE METZGER, who will appear with the New York Philharmonic Orchestra, is one of the few operatic artists who is equally satisfactory on the concert stage. This is largely due to the fact that she places no dependence on scenic envestiture and dramatic action for her effect, but trusts only to her beautiful voice, and a charming stage presence. Ottilie Metzger is one of the three great contraltos of the world, and singularly enough, she the youngest, is the successor of the other two, as premier contralto at the Stadt Theatre in Hamburg, Germany. Schumann-Heink and Natzenauer are the singers who preceded Metzger. Metzger's work on the concert stage is a revelation to one familiar with her achievements on the operatic stage. Dropping such roles as *Fides*, *Amneris*, *Ortrud*, *Herodias*, *Carmen* and *Delilah*, she sings "Die Junge Nonne," "Der Erl Koenig," the simple and sublime "Ave Maria," which is better suited to the low pitched voice than to the soprano or tenor. She is one of the finest interpreters of the songs of the immortal Franz Schubert before the public, and always in her renditions of these lieder, the artist seems to have entered into a sphere of rarified thought. Schubert's lighter songs such as "Wohin" she takes with just the right touch of optimism, never exaggerating and spoiling the rendering. When the New York Philharmonic Orchestra appears at Massey Hall, April 4th, under the direction of Joseh Stransky, Madame Metzger will be the soloist.

* *

THE Sherris Male Quartette has been formed, the personnel of which is A. E. David, first tenor; J. E. Lonie, second tenor; Marley R. Sherris, baritone, and director, first bass; W. G. Robinson, second bass.

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NINTH BACH FESTIVAL

SOUTH BETHLEHEM, PENN., *February 20th, 1914.*

ANNOUNCEMENT has just been made that the Ninth Bach Festival will be given by the Bethlehem Bach Choir, under the direction of Dr. J. Fred Wolle, at Lehigh University, on Friday and Saturday, May 28th and 30th. The programme will include the "Mass in B Minor," "The Magnificat," the Motet "Sing ye to the Lord a new made song."

The Bach Choir, which numbers more than two hundred singers, has won international attention for its rendering of Bach's works under the direction of Dr. Wolle, the foremost present-day student of Bach.

* *

JOHN McCORMACK CHARMS AN IMMENSE AUDIENCE

IRISH TENOR AROUSES GREAT ENTHUSIASM BY HIS INTERPRETATION OF CELTIC MELODIES.

The Los Angeles *Times*, February 12th, says:—"While there is nothing too good for the Irish, John McCormack must have been singularly pleased with the size and enthusiasm of the audience that greeted him last evening at the Auditorium. It was the "prettiest of houses" in more ways than one, but especially in the vernacular of the box office, which is the smiling utterance of managers when the full capacity of the house has been sold. From the upper balcony to the orchestra pit, spectators elbowed one another—a beautiful and inspiring sight for any artist. And it was worth while at that. John McCormack is about to reach the twenty-ninth milestone of his life, and is probably just now at his very best. He has gained greater poise, and his well known lyrism rises to dramatic fervour when required. His quality of voice, tenor robusto, goes well with his virile, big, handsome personality. His enunciation is clear, and his tone sympathetic; he has method, but, above all, that intelligent and emotional power of expression that holds and grasps an audience. The first number, "Deeper and Deeper Still, Waft Her Angels," from "Jeptha," Handel, was attractive enough, but "Who Knows," his first encore, was much more convincing. Schumann's "Intermezzo," sung in German, was a queer bit of colour in the programme, well done. With 'J'ai pleur en reve," given in French, McCormack became more interesting, as his kin are often called the Frenchmen of the British Isles. In Allitsen's "The Lord is My Light," the tenor rose to his full height as a dramatic singer of the first order. The group of Irish songs was especially attractive, because, after all, it takes an Irishman to sing the melodies of the Emerald Isle. McCormack's choice was singularly happy. The ancient "She Passed Through the Fair," arranged by Herbert Hughes, and the sweet "Lagan Love Song," brought out the artist's fine interpretation, power of expression and characterising the subtle poetic spirit of his race, combined with the delicious and mellifluous brogue of the sod. But in these ancient airs, as in "Kathleen Mavourneen," "Mother Machree" and "Mollie Branigan," he touched a deeper note, maybe because we all have a little of the Irish in us.

"At Dawning," "I Hear You Calling Me," Messenger's "La Maison Grise," and the finale of "Bohème," concluded John McCormack's offering."

Mr. McCormack will appear at Massey Hall, March 31st.

* *

TORONTO CONCERTS

DR. HAM'S PUPILS.—A programme of unusual charm was presented by senior pupils of Dr. Albert Ham in the Conservatory Music Hall, February 18th, and a capacity audience of a highly critical character evinced warm appreciation of the voices of uncommon quality that were heard and of the beautiful diction that bore strong testimony to the standart of training maintained by their instructor and the Conservatory. A spirited rendering of the "Spinning Chorus", from Wagner's "Flying Dutchman", opened the way for a series of solos and duets that tested the powers of the singers to the uttermost. Those participating were:—The Misses Pearl Forfar, Holly Whitling, Zeitha Barwell, Sadie McTavish, V. Suckling, J. Gibson, M. Hawley, Gladys Cochran and May Wilkinson, and among the composers represented on the programme were Coningsby-Clarke, Dvorak, Brahms, Chaminade, Loewe, Goldmark, Verdi, Kretschmer, Gounod and Sanderson. Miss Beatrice Prest, a pupil of Mr. Frank E. Blatchford, delighted the audience with Wieniawski's "Airs Russe," and the song, "Wolfgof, the Bowman," by Nelson, was given an artistic rendering by Mr. J. Harold Corner. Miss Ruby E. Forfar presided at the piano with her usual skill, and at the conclusion of the closing number, Aylward's chorus, "A World of Praise," the audience compelled the singers to make several acknowledgments of the appreciation of their art.

* *

"MESSIAH" CONCERTS.—Hundreds of people had to be turned away from the doors of Jarvis Street Baptist Church on February 12th, at

the public performance of "The Messiah." Of the performance itself nothing but high praise can be spoken. Dr. Broome's keen insight of interpretation, instead of being limited by the selection of old "Messiah," seemed to gain impetus, with the result that the choruses thrilled the audience. The effect of "He Trusted in God," which the conductor took at almost double the usual pace, brought about a climax that will not be soon forgotten. Another instance of departure from tradition—and there were many of them—was in the singing of "Glory to God," which in the original score of Handel is marked pianissimo, but which is invariably sung forte, was productive of a very artistic bit of vocalization, in which the brilliance of the tenor section was very marked. The work of the soloists, too, was of a very high order. Miss Winifred Henderson, since her appearance with the New York Philharmonic Orchestra last year, has made remarkable progress, and sang her trying solos with great flexibility and interpretative power. Miss Mary Hallman, the contralto, has a rich and deep voice. Mr. Gladstone Brown, the tenor, had splendid opportunity to display his versatility in devotional and dramatic expression. His delivery of "Thou Shalt Break Them" was very fine. The bass, Mr. Arthur Brown, is a young singer whose work showed great promise. He sang the exceedingly difficult runs in "Thus Saith the Lord" with a distinctness seldom heard. Dr. Broome was wise to get Mr. Martin up from Montreal for the organ accompaniments. He bestowed infinite care on his part of the programme, and helped largely to make the great success this well-known choir achieved. It has been remarked over and over again that the organ is entirely inadequate, and quite unworthy of the musical organization of the church, but rumour has it that something is to be done to change this condition shortly. Many requests have been sent in to again repeat the oratorio, but this is not possible, as the chorus is to resume rehearsals at once to give Gounod's "Redemption" on Good Friday.—*The Globe.*

GLADSTONE BROWN

* *

MISS BRODIE'S RECITAL.—Miss Marie C. Strong brought out Miss Rheta Norine Brodie in her *debut* recital at the Forester's Hall, which proved an enjoyable affair to the large audience that had braved the inclement weather. Miss Brodie's choice of songs embraced almost every style, and she was eminently satisfactory in all, singing, in spite of a cold, with a clarity of tone, evenness in range and distinctness of enunciation. The aria from "Don Giovanni" of Mozart went exceptionally well with dramatic effect, vigour and authority, in which Miss Brodie was ably assisted by that able accompanist, Miss Beatrice Turner, who also assisted Mr. Semple, the flautist, in his solo. Mr. Semple's "Ave Maria," with obbligato performed by himself, a much appreciated composition, was sung for the first time by Miss Brodie, who here evinced commendable devotional faculties. Other much appreciated numbers were a delightful song by Craigie Ross (mis-spelled on the programme) called "In the Maytime," to which with the help of a limpid accompaniment, Miss Brodie imparted a joyous and rippling effect; "Sonnez les Matines," by Hoe; "Damon," by Stange, where her delicate trills are used admirably; an excerpt from Handel's "Judas Maccabaeus" done with brilliant execution, and an aria from "Joan of Arc," by Gaul, where her "abandonment of innocence," so to speak, put pathos and distinction into an otherwise uninteresting selection. Wolfe, Brahms and Franz also figured on the programme, in each case ably rendered by Miss Brodie. One should neither forget the prestige lent the occasion by the presence not only of Mr. Semple, whose work is almost the last word in local flautism, but also that of Miss Hazel Skinner, the pianist, who delighted the audience with Liszt's "Eleventh Rhapsody," and a beautiful thing of MacDowell called "Wind

Study," which she was obliged to follow up with another work by Liszt.

* *

THE TORONTO SYMPHONY ORCHESTRA'S sixth concert of the season at Massey Hall, February 12th, was attended by an audience that was large, despite the severely frigid weather. The principal number for the orchestra was Beethoven's 7th Symphony, a work in regard to which there has always been a conflict of critical opinion as to its merits. Whatever may be thought of the first movement, with its introduction, or of the finale, the Allegretto or second movement has always been popular, mainly on account of its melodic appeal and its variety of treatment of a basic rhythm, persistently maintained from beginning to end. The orchestra played this movement with fine gradations of tone colour that ranged throughout the whole orchestra, and with an interpretation that made the idea of the composer perfectly transparent. Later in the evening the orchestra gave Macdowell's charming "Romance" and "A Sea Song," transcribed effectively by Mr. Leo Smith, and closed their selections with Berlioz's "Ballet of Sylphs" and "Rakosky March," which they rendered with much delicacy in the case of the first and stirring dynamics in the march. The soloist was Miss Helen Stanley, soprano of the National Opera Co., of Canada, who was engaged to replace Mme. Schumann-Heinck, detained in New York by litigation. Miss Stanley has a charming soprano voice, and an expressive style and she won the hearts of her audience in selections by Massenet, Strauss, Tipton and Cadman, receiving numerous recalls and having to respond with two extra numbers.

* *

TRINITY COLLEGE GLEE CLUB.—The ninth annual concert of the Trinity College Glee Club took place February 19th, in the Convocation hall of the institution, and was a pronounced success in every particular, there being a capacity audience of cultured people. The first two choral numbers were by the eminent American composer, Dudley Buck, and in both of these selections the mellow blending of the voices and volume and power of the thirty-three picked singers, gave the greatest pleasure possible to those present, who demanded an encore for the number entitled "On the Sea," a composition of exacting dramatic and descriptive character. Barnby's familiar but ever-welcome "Sweet and Low" received a delicately-phrased and tender interpretation at the hands of the choir, and other selections included "Scots Wha Hae," the "Nottingham Hunt," the latter strenuously encored, and as a finale, working up to surprising splendour and vigour of tone and attack, Sullivan's fine part-song, "Beleaguered." Mr. Francis Coombs, conductor of the Trinity College Glee Club, is a musician of unusual attainments, and evidently gifted in the direction of drilling and inspiring male voices, and upon this occasion his efforts were rewarded by most enthusiastic and spontaneous applause. The assisting vocalist, Miss Estelle Carey, of Hamilton, completely captured her audience and revealed an expressive and vibrant soprano voice, which exactly suited the three or four charming songs contributed by her, Codman's "Dawning" showing her charming style and production in a marked degree. Miss Carey was recalled after every song and gave two encores. Mr. Leo Smith, the well-known 'cellist, was no less successful, giving four finely contrasted numbers with that smooth and fluent technique and refined sentiment which have earned for him a reputation as an artist of genuine accomplishments. Miss Eugenie Quehen proved an able and sympatheitc accompanist.

"SERANUS."

* *

MISS WINNIFRED HICKS-LYNNE'S recital on February 19th was a great success, and was attended by a fashionable audience, which included the Lieut.-Governor and party. Miss Hicks-Lyne once more proved herself to be a most satisfying and artistic singer of music, and a wide range of style. Her first group of songs were by Elgar, Clutsam and Healy Willan, her second was by Brahms, German words, her third to French words by Fontenailler, Reynaldo Hahn and Weckerlin, and her final group, German words, by R. Strauss, Dvorak and Healy Willan. The light and pleasing style of the French songs seemed to meet with most general favour, and the singer was felicitous in reflecting their special moods. Brahm's cheerful numbers were warmly applaud ed and were delightfully rendered. Mr. Healy Willan's little song, "Shamrocks," in the first group, made a decided hit. Miss Hicks-Lyne had the advantage of the co-operation of Mr. Willan as accompanist. The singer received numerous recalls and numerous bouquets.

* *

THE VICTORIA COLLEGE GLEE CLUB, who are going to tour England this year, gave a very successful concert in Burwash Hall, January 29th. The *Mail and Empire* says:—"The club, under the direction of Mr. E. R. Bowles, upheld the reputation it gained at its concert in con-

junction with the Toronto Symphony Orchestra in Massey Hall last year. While the character of the concert given last night was simpler than that held last year, the chorus work showed to better advantage in the smaller hall, the acoustic properties of which were excellent. The concert was of a popular style, the only numbers other than those contributed by the members of the chorus being readings and a piano solo. Most of the songs were well-known favourites, while the inclusion of several topical parodies met with great approval from the student body present. The chorus numbers included "On the Sea" and "Twilight" by Dudley Buck; "Calm as the Night," by Carl Bohm, and the well-known "Rosary," in the last-mentioned Mr. E. M. Morrow rendering the tenor obligato. Other well-known numbers were "The Sandman," "The Elfman" and "Po' li' l' Lamb," in all of which good balance of tone was shown. A quartette number entitled "Mrs. Winslow's Soothing Syrup," given by the Victoria Male Quartette, proved very amusing, and they showed to good advantage in "Lead, Kindly Light," as an encore number. Solo numbers by Mr. Frank Oldfield and Mr. Albert Downing showed the ability of individual members of the chorus, as did also a piano solo given by Mr. H. S. Martindale, whose rendering of "Automne," by Chaminade, was very good work. Readings were given by Miss Katherine Ingle, and much appreciated. An audience of four hundred was present.

* *

Miss Ada Irene Weaver, A.T.C.M., pupil of Miss Eugenie Quehen, gave a most successful recital at St. Margaret's College, February 20th. In her exacting programme she proved herself to be an efficient and brilliant pianist. The group of solos, "Rhapsodie," Brahms; "Aufschwung," Schumann; "Impromptu," Schubert, and Octave Intermezzo, Leschetizky, was exceedingly well played; one might mention particularly the octave work of the last. Her excellent *ensemble* playing was shown in Reinecke's duo for two pianos "La Belle Griseildis," and Schumann's Concertstucke Op. 92, in which numbers she was assisted by Miss Quehen at the second piano. Miss Weaver was greeted by a large audience, and received many beautiful flowers. Miss Beatrice Delamere added to the pleasure of the evening by her delightful singing of songs by Schubert, Borodine and Rachmaninoff, in which she was sympathetically accompanied by Miss Mary Gunther.

MISS JEAN WILLIAMS' PUPILS

An exceedingly interesting recital took place at the Toronto Conservatory of Music recently, and one which reflected great credit upon Miss Jean Williams as the teacher of so many gifted and highly efficient singers.

The excellent programme comprised numbers by Dvorak, Debussy, Beethoven, Chaminade, Chadwick, Liddle, and others, and also two very interesting and new duets by Rachmannioff. Mr. G. D. Atkinson added greatly to the interest of the programme by playing two very artistic organ obligati and an accompaniment to the Dvorak "Inflammatus" which was sung by Miss Winifred Lugsdin, the possessor of a fine contralto voice and great musical ability. Miss Gertrude Sims, also an attractive and powerful mezzo-contralto, delighted the audience by her splendid rendering of Allitsen's "The Lord is My Light," and also gave a fine interpretation of Beethoven's "In Questa Tomta." Miss Jean Knox, contralto, gives promise of much beauty of tone and dramatic abuility. Miss Dorothy Phillips, a soprano, with a very sweet, high voice, showed marked musical ability in her rendering of the difficult Debussy and Harriet Ware numbers. Another very pleasing and clever soprano was Miss Rea Gallagher and Miss Constance Burk and Miss Jean Watkins also shared equally in the hearty applause which was bestowed upon the young singers, the audience recalling everyone.

Miss Elma Ferguson, a talented pupil of Mr. W. J. McNally, contributed a group of piano numbers in her usual musicianly manner.

* *

The Schubert Choir (Mr. H. M. Fletcher, conductor), gave the most successful concert in their history February 24th, at Massey Hall before an audience that very closely touched capacity. But the gratifying feature of the success was from a musical point of view. The choir sang with a marked advance in refinement of tone, as well as in the subtleties of light and shade. This was specially apparent in Rachmaninoff's "a cappella" chorus, "Glory to the Trinity," conspicuous for delicacy of tonal effects; Reissiger's male chorus, "Olaf Trygvason"; Dvorak's "Blessed Jesu," from his "Stabat Mater" for chorus and orchestra, a number touching in its religious lament; Elgar's beautiful "a cappella" chorus, "The Angelus," and Nevin's chorus for women's voices, "Serenade." In the fine choral ode, "God in Nature," the choir was reinforced by 150 voices of the People's Choral Union, which, although an elementary organization, gave a most creditable

account of themselves. The soloist of the evening was Mme. de Pasquali, the popular coloratura soprano. In her florid work she aroused enthusiasm by her neatness and clearness of execution. A tendency to wavering of the tone in phrases that were purely sustained melody was perhaps a weakness in otherwise appealing efforts. The choir was assisted by the Toronto Symphony Orchestra, who added to the honours they have won at their regular symphony concerts.

* *

DEATH OF NOAH ZELLER

BERLIN, ONT., Feb. 9th.—Noah Zeller, ex-bandmaster of the 29th Regiment of this city, and one of the veteran musicians of the province, died at his home here yesterday, succumbing to a third paralytic stroke in sixteen months. He was in his sixty-third year, and was born on a farm near Breslau. He became leader of the 29th Regiment band in 1878, and held the position until 1882, when he took charge of the Waterloo band. For eighteen years he directed this band, and in 1900 was again engaged as leader of the local band, continuing until November, 1912. He is survived by his wife, three sons and four daughters.

* *

CANADIAN ACADEMY OF MUSIC

THE Canadian Academy of Music are giving a series of three chamber music concerts in their recital hall during February and March. These concerts will be given by the Academy String Quartette:—Luigi von Kunits, first violin; Milton Blankstein, second violin; Alfred Bruce, viola; George A. Bruce, 'cello, and Walther Kirschbaum, pianist. The compositions chosen for performance include quartettes by Haydn, Mozart, Beethoven, Mendelssohn, Schubert, and Schumann, piano work by Dvorak, and piano quintette by Saint-Saens. The entire proceeds derived from the sale of tickets will be utilized as a scholarship fund for students of the school.

* *

VIDA LLEWELLYN

VIDA LLEWELLYN, the Chicago pianist, has made wonderful success in Germany, and in consequence of her recent appearance with the Bluthner Orchestra, was engaged to play in Rostock and Dortsmund. At both places she will play the new Kaun concerto, and at Dortsmund, the day after the orchestral concert, she will give a recital consisting entirely of Kaun compositions.

She will play a group of solo numbers, including Intermezzo, Op. 93, No. 5; Serenade, Op. 71, No. 2; Waldesgesprache No. 4.

She will also play two compositions for two pianos, with the assistance of another American girl.

* *

NEW MUSIC

Messrs. Boosey & Co. also announce the recent issue of a second volume of Elizabethan love songs (from the lute tablature), edited and arranged with pianoforte accompaniments by Frederick Keel. The appreciation extended to Volume I. gave Mr. Keel an incentive in rescuing from oblivion a further collection of these beautiful and comparatively unknown songs of the Elizabethan period; and this second store of traditional art will undoubtedly fill a want with music lovers of to-day, especially as the present vogue of our leading recital singers lies in this direction. In transcribing from the lute tablature, the compiler found the accompaniments as they stood to be unsuitable for the pianoforte. Writing for the modern instrument he, however, kept as closely as possible to the original characteristics, which, as he very truly says, constitute the charm of the music of the Elizabethan age. Price of each volume, $1.00.

* *

THE CHOIR OF WEST PRESBYTERIAN CHURCH, under Mr. W. J. McNally's direction, held their second annual concert on Tuesday evening, February 17th, their work being characterised by an excellent balance of parts, refined quality of tone, and intelligent interpretation. In addition to the purely choral numbers, the programme included Liszt's arrangement for piano, Mendelssohn's wedding music and Elfin Dance, very artistically played by Miss Elma Ferguson, Widor's Serenade, for organ and piano, by Miss Ferguson and Miss Olive M. Skinrrow, and solos by Mrs. R. Lorne Stewart, soprano, and Mr. John Bailey, bass.

* *

MR. STANLEY ADAMS scored a great success at the Conversazione given by the Women's Liberal Association in the Ontairio Club. Everyone of his selections from his large and varied repertoire of "Song and Story" were greatly appreciated by the large audience. Mr. E. Gray was Mr. Adams' accompanist. Mrs. Dilworth contributed five songs on the programme, and sang with much charm and artistic finish. Miss Morley accompanied Mrs. Dilworth.

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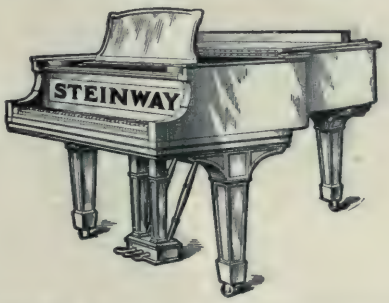

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* *

PASSING NOTES

(*Special to* MUSICAL CANADA *by J. C. Hadden.*)

THE announcement has been made that our British composers are "so busy with educational matters that they have very little time to devote to composition." Well, I don't know that it matters much. We can well do without all the compositions that all our British composers could give us if they weren't—"so busy"! The chairman of the Birmingham Triennial Festival committee genially remarks that "we could get new pieces for the Festival if we paid the fees."

No doubt! But the festival people will not or cannot pay the fees, and so, our composers, being "busy with educational matters," must needs decline the Festival commissions. But why should not the lesser-known works of the well-tried men have a hearing? We were reminded the other day how Brahms, answering the request of Leeds for a new work, referred the committee to the things he had already done. They were welcome to these: why should he give himself the trouble of writing to order?

The truth is that the time has come when some check ought to be put on the flow of musical composition. What a tale the reviewers, in full working harness, could tell! Horace's advice to keep a composition for ten years before publishing it does not seem to be much regarded in these days. "'Tis pleasant, sure," says Byron, "to see one's name in print: a book's a book, although there's nothing in't."

With a very slight change of wording the quotation would serve admirably to describe the feeling of the ambitious musical composer—although, of course, he does not think there is nothing in that precious work of his! It is really a mystery what becomes of all the huge

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piles of mucical compositions which are continually heaped up by our fledgling and other composers. What on earth do all these composers write for? Surely they know, to their cost, that their works don't sell. Is there any honour and glory attached to contributing a printed signature to a cobwebby untouched mound of musical drivel? There would seem rather a vain mortification in pushing into the world of loud-voiced rivalry a poor, feeble progeny, who never even makes one gasp for life amid their more lusty brethren.

But things don't seem to strike the young composer that way. With regard to his own offspring, he has probably the thickest epidermis in the world. "If you like," he says, ordinarily, with a well-assumed modesty, "I shall send you just a few of my little songs, you know." Songs are usually the first of the still-born tribe. He doesn't think them "little"—not he! He thinks them big—big as Schubert's—and he does not assume for a moment that it will strike you as strange after his obvious expression of a sense of their worth that nothing has ever been heard of him or them before. He regards, on the contrary, every new recipient victim as the central figure of a large *clientele* who are going to do him homage without vulgar reference to popular approval or sordid comparisons with transactions over a counter.

There certainly ought to be a bridle put upon this composition mania, which sets in sometimes almost as soon as the pupil has had a first lesson in harmony or counterpoint. Music-sellers' counters should be disembarrassed of this plethora of perplexing stuff, which serves no more than to deter the progress of buyers—that is, when it gets a holiday from the put-away shelf and is exposed for handling incidentally. Its best mission is either a bar to the way of selection, or a profitless lumbering of already choked shelves.

In this connection I print below a circular which fell into my hands the other day. Here it is:

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I would really like to hear (and so, I am sure, would my readers) the resulting experiences of any of the composers who "tumbled" to this announcement!

* * *

Here's a neat little story. Paderewski's son, when quite a wee chap (he's dead now) asked his father, who was playing in Paris at the time, whether he might go to the Cirque, where Paderewski was to perform. The distinguished pianist consented. When the lad came home his father asked him how he had enjoyed himself. "Oh, not at all," was the youngster's reply. "It was the dullest circus I have ever been to. I expected to see you go through hoops, but you only played at the piano, just as you do at home."

* *

BOOK REVIEWS

"Choral Technique and Interpretation." By Dr. Henry Coward. London: Novello and Co. New York: The H. W. Gray Co.

By Walter Henry Hall, in the *New Music Review*.

The art of orchestral conducting has been discussed in print by eminent men, including Wagner, Berlioz and Weingartner, and a dry text-book has occasionally appeared. Treatises on choir-training are being issued with increasing regularity; yet an authoritative work on choral conducting has been wanting. The publication by Novello, Ewer & Co. of Dr. Coward's "Choral Technique and Interpretation" will make appeal to conductors of every rank, and may be counted an event of significance in the musical world. It is published in the series of Handbooks for Musicians, edited by Ernest Newman.

The book consists of some 321 pages, exclu-

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sive of indices. Its manner may possibly be considered by some critics to be less notable than its matter, but although it may be true that "manners maketh man," it is truer that matter maketh a book. And this book is a veritable mine of matter. It would be difficult to find a subject relating to higher conducting that is not considered, and, in most cases, considered exhaustively. This applies especially to topics which have hitherto largely been ignored.

The book begins by defining the New Choral Technique, which is said to embrace "all the splendid qualities, grand, rich tone, broad effects, and thrilling climaxes of the old style of choral singing, . . . plus the more refined expression and greater dramatic import demanded . . . today." There follows a list of the necessary added attributes, which at first sight seems somewhat appalling, but loses its terrors during the course of the book, as each subject is practically and convincingly presented. The general subjects, such as Breathing and Breath Control, Diction, Dynamics, and Rhythm, are dealt with in great detail; and more specific matters are discussed under such titles as "Homogeneity of Voice," "Pianissimo Singing," "Stresses and Pressures," "Onomatopoetic Effects," and "Characterization." The subject of "Voice Preservation," as applied to bodies of choralists, is treated with the importance it warrants. If the suggestions given should be heeded, artistic results would be greater, and the criticism that chorus singing injures the voice would soon lose its force. Analyses of interpretation for various choral forms, and a complete glossary for the pronunciation of classic Latin texts, add immeasurably to the usefulness of the book.

Out of the wealth of material which the work affords may be specially commended that which pertains to tone colour. Judging by what one hears, this is about the last feature which conductors consider. A real pianissimo is rare enough, but a tone quality which is coloured by the sentiment of the words is rarer still. Conductors seem to consider that mere dynamic changes provide sufficient variation. If solo singers were to accept this limited view, their performances would be dreary indeed. As a matter of fact, tone colourings, not mere dynamics, are vital factors in the success of their recitals. And if this be true concerning solo singers, why is it so generally neglected by directors of choruses? Directions for acquiring these graphic tone qualities in chorus are systematically given. The differentiation of tone for such sentiments as scorn, hate, fear, joy, laughter, and the other attributes of "the elixir of characterization"

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will be found a study of engrossing interest.

The present reviewer has read with keen satisfaction the forty-five pages allotted to the analysis of the "Messiah." For years he has rebelled against the treatment which this great oratorio received, and has accepted as proof of its immortality the fact that such treatment has not killed it. It has either been given with a slavish adherence to so-called tradition, with perfunctory monotony, or else with an irritating freedom from all sense of fitness, apparently on the principle that speed and erratic time-changes constitute original readings. Dr. Coward has risen supremely above these methods, and has revealed the secret of his success in minute directions, for the rendering of each of the accepted choruses. In his treatment of "For unto us" he discards the old custom of singing the opening part softly, which was supposed to represent the mystery of the Incarnation, and chooses, instead, a jubilant announcement of the subject, with brilliant crescendos on each of the "runs," actuated doubtless by a desire to emphasize the joy rather than the mystery of the Birth of the Holy Child. This would seem the more logical of the two readings, for it is somewhat difficult to associate mystery with brilliant coloratura Probably not every one will agree with all of Dr. Coward's analysis of the oratorio—he is certainly open to the charge of a lavish use of dynamic nuances—but no one can deny that such an interpretation as he suggests shows the hand of a consummate chorus-master. In any case, without sacrificing the dignity and nobility inherent in Handel's music, he has grafted on to it modern conceptions of choral interpretation, thereby creating a new tradition.

A study of the book will convince American conductors that Dr. Coward has the advantage of them in the matter of material. Not that good singers are scarce over here, but, unlike English vocalists, they too rarely value choral experience. The question most frequently asked, even by inexperienced choristers, "What is there in it?"—which always refers to money—strikes a blow at artistic results, for if singers are to be paid according to the number of rehearsals they attend, artistic results are dependent on an outlay of money which is usually prohibitive. The case is not hopeless, however, for there is a growing number of singers who are learning that there are musical experiences under inspiring leadership which far outweigh in value a mere fee. And it is the loyalty and enthusiasm of

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such as these which make for notable choral singing.

Dr. Coward's book should be read by every conductor, from the greatest to the least; by every choirmaster, no matter what form of choir he directs; by every teacher of singing, whatever his vocal method; and by every earnest choralist, even though singing under a capable conductor. They cannot read it without being touched by the flame which radiates from Sheffield, through the power and personality of Henry Coward.

* *

"CURRENTS AND COUNTER CURRENTS IN THE ENGLISH MUSICAL WORLD"

(*Special to* MUSICAL CANADA *by Professor Wesley Mills.*)

LONDON, ENG., *March 1st, 1914.*

THE vacation period at the end of the old year and the beginning of the next is periodically a busy one for various kinds of teachers, including those engaged in music. No fewer than twenty societies met in the Imperial Institute at the beginning of January of this year and of these the majority were associations of teachers. It was only through an oversight that Music was not represented at these gatherings.

In another part of London the Incorporated Society of Musicians, a body that has been in existence for thirty years, held meetings lasting for some days. At these sessions papers were read, concerts given, and social functions enjoyed. By no means all the papers dealt with subjects of special interest to teachers for many of the members are not teachers in the ordinary sense of the term. To illustrate: one of the papers that attracted much attention discussed the music of the theatre, especially that written for stage plays. Its author was Mr. Norman O'Neill, the musical director of the Haymarket Theatre, who brought his orchestra with him to illustrate his views. A subject of puzzling interest at the present day was treated by Mr. Alfred Kalisch, a musical critic, under the title of "The Attitude of the Teacher Towards Modern Music." This meeting was followed by the Conference of the Music Teachers' Associations. The first of these congresses was reported in MUSICAL CANADA somewhat fully by the present writer some three years ago. It must suffice on this occasion to inquire in what directions these meetings indicated the trend of thought among musicians and teachers of music. There is evidently a more open mind and a broader spirit making itself felt. There was a marked advance in freedom of discussion

and a much greater desire manifest to ask questions and express opinions. The individual counted for less and the subject or opinion for more. There was no hesitation in expressing differences of opinion in that polite way in which the English excel.

While some papers and some of the discussions revealed a certain amount of crankiness, this was more than compensated for by the great advance in the amount and quality of the discussions. Perhaps, the most engrossing subject of the conference was the question of the appreciation of music which has been much in the air for some years, largely owing to the persistent and enthusiastic efforts of Mr. Stewart Macpherson. It has become clear that if people are to agree on this subject they must define the terms they use very clearly as those who seem to differ are plainly not always talking about precisely the same thing.

The value of experience of a very wide character was illustrated in a special way on this occasion. Some remarks had been made at the sessions of both societies which were not flattering to the state of school singing in England at the present time. Dr. McNaught, with his thirty years' experience behind him, replied that while sight singing was not perhaps quite as good as it had been a few years ago, no country had made as much progress in music, singing included, as England had done in the last twenty-five years.

The Conference broke up leaving the impression with those of long experience that it had been the best of its kind ever held in England.

While the Concert Provincial Festival is rather declining than advancing the Competitive Festival continues to flourish. Thousands of young people are incited to effort and musical culture up to a certain point is thus very widespread. Many decide on continuing study or abandoning it as the result of these competitions. Let us hope that none take a lessened interest in music. Blackpool is the leading festival of the country, but as I wrote of it fully a year ago, I will only say that this vast organization has proved itself a living one by making desirable changes, some of them excisions and some additions. There were three experienced ladies among the adjudicators this year. The greatest advance was shown in the numbers and the quality of the players of stringed instruments, up till lately a weak department. Some of the orchestra, trio, and quartet organizations were excellent.

Speaking of singing, it has been encouraging to note the amount of attention that has of late been called to the subject of *enunciation*. Not only have the critics of the London newspapers devoted special attention to this aspect of vocal work, but several experts have written letters to the press on the subject. The demand that the auditor shall be able to follow every word the singer utters without any help from printed words is being made in no uncertain terms. And why not? The present anomaly cannot be excused. Why put up with a singer whose words cannot be followed, any more than with a public speaker? The whole question as to whether the vocal art is advancing or not and as to what in our conditions are favourable and what unfavourable is one that is being raised in various quarters, though not often enough. This question is constantly occurring to my own mind, and at the present moment the case of three Canadians occurs to me. They are all before the public. Two are at present engaged as opera singers and one has been. All are considered as successes, yet one of these, by nature a soubrette, sings prima donna roles; the other, a pure lyric soprano, assumes dramatic soprano parts, and the third, a baritone, does not make his fine voice tell as it should, from failure to acquire an adequate technique. We have in these three people, two going dead against, and a third cheating, nature. Such cases as these are of the commonest occurrence and so long as nature's laws are thus flagrantly violated we are not likely to produce a large proportion of fine singers, or to find in Canada a successor to the really great Albani. We have the material in abundance at the present day, but we tread wrong paths.

I have wished for some time for the opportunity to refer to certain special or new movements that are worthy of imitation. The folk-song and folk-dance have for some years been attracting attention as a most interesting revival of past flourishing forms of spontaneous art. While many have assisted in this resuscitation of old and largely forgotten songs and movements, no one has pursued the subject with such patience, persistence, courage and ability as Mr. Cecil Sharp. In addition to much research, publication, lecturing, demonstrating, etc., Mr. Sharp has for several seasons maintained a school for folk-dancing, more especially, at Stratford-on-Avon. One wishes greatly to see our school children initiated in these fine old and in every way commendable dances, even if later they are doomed to be swamped in many cases by the crazes of modern times.

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young people, many of them school girls of between thirteen and seventeen years of age. The musical fare is provided by an orchestra, the strings of which are in the hands of ladies almost entirely. The conductor is Miss Gwynne Kimpton. There is usually also a soloist. The playing of the orchestra is always rhythmic and vital, though it reveals some weaknesses common with string playing in England, to be referred to later. A feature of the concert is the short talk on some portion of the music of the day by one who is supposed to be specially adapted for such work. At first one person after another proved himself or herself more or less of a failure, till at last Mr. Stewart Macpherson made it clear that he was the right man in the right place. His remarks were always clear, interesting, and sufficiently simple to be grasped by the most juvenile in the audience. After filling this place for a year or more Mr. Macpherson has been obliged by stress of work to resign quite recently. His successor, Mr. Gilbert Webbe, a well-known musical critic, on the single occasion since his appointment on which I was present, proved, in so far as I could hear him, well adapted for this rather difficult position.

"The Twelve o'Clocks" are unique, not from the character of the entertainment, but from the fact that they begin on Thursdays at twelve noon and last for an hour and a quarter. They are chamber music concerts, though piano solos nearly always, and vocal or violin solos are frequently added. The only players who appear with much regularity at these concerts are Miss Mathilde Verne, their leading musical spirit, and her sister, Miss Adela Verne, well-known in Canada as a brilliant piano soloist. Each concert as a rule is confined largely to the works of some one or two composers and as there are in London practically no historical concerts (apart from occasional piano recitals of that class) the work of this organization is plainly of a highly educative character. That they have proved a success is evident from the fact that the present series is the eighth. It should be mentioned that the "London Trio" (instrumental) usually also confines itself to the works of one or two composers each season, and thus assists in developing the neglected historical or evolutionary aspect of concert work.

At least three of the London music schools have orchestras. If these institutions could see their way to combine their forces and give a series of concerts open to the public to illustrate the historical development of music they would confer a great benefit on their students and that portion of the public that takes music seriously,

all the more if such performances were accompanied by a few illuminating remarks by the right sort of lecturer. To return to the question of string playing in London. All the great foreign quartet organizations visit London and by their evident superiority have helped to prove many of the local ones superfluous. Of the London organizations the best are (1) The Wessely Quartet, that has been in existence some ten or twelve years, and the London String Quartet, much more recently founded, whose members are younger men.

Each is a fine organization and each has its own peculiar merits. The first would win still more admiration if the first violin player would remember that he is one of an *ensemble* and that undue prominence or virtuoso display, under such circumstances, is out of place; while the second quartet would be with difficulty surpassed if all the members could attain to the breadth of style and the rare beauty of tone of their violoncellist, Mr. Warwick Evans, who is also now the first 'cellist of the Queen's Hall Orchestra. And in this remark I think I have put my finger on the weak point of English string playing. We get facility and there is no lack of technique, but the tone is often dry or hard, and the playing may be vigorous, but it is too frequently rough. A broad style and a really beautiful tone are often to seek; nor does one often find in the playing of the many lady violinists that appear before the public here anything characteristically feminine, or any special charm or refinement. It might be worth while enquiring the reason for this state of things.

While there is a great difference in the value of the music provided in the theatres, both as to programme and performance, there is no doubt as to there being a vast improvement especially in the playing. Faults remaining in certain quarters are undue loudness and some roughness, owing no doubt in part to the fact that English theatrical audiences invariably talk through any music that is being performed. This may account for several changes that have occurred. A very few theatres, including some of the best, have given up the orchestra altogether. Others have substituted instrumental quartets, trios, etc., some of these combinations playing really well. Still the talking goes on, if not quite so flagrantly as before. Some few theatres have even provided a soloist. This seems to have been more successful than any other means in arresting the tide of talk. Of course, the large number of variety theatres in London and its suburbs give employment to a host of musicians. A few months ago the orchestral players of these places of amusement struck for a wage of thirty-

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three shillings a week, and in the "twice-nightly" houses for forty-two. It must be borne in mind that the players must be good, practical musicians, and all for about ten dollars a week! Who would be an orchestra player? To be sure, this represents the lower rate of pay, but at the best orchestral playing in Europe means a condition not far removed from respectable poverty for a married man. Yet there are optimists who see in the picture houses, with their long hours of playing, etc., a worthy outlet for the talents of those who have spent years in a music school learning their art.

There is no doubt that the love for orchestral music is greatly on the increase in London. In the provinces there is not the same opportunity to hear music in this form. A significant fact of this year's programmes was the stand taken by the London Symphony Orchestra, a self-governing body, and perhaps as good as any in England, from the musical point of view. They decided to present no novelties whatever, having found that the box-office response of former seasons did not warrant it. On the other hand, Sir Henry Wood not only gave in the "Promenade Concerts" a grand and even mixture from all schools of music, but a fair proportion of new works. His Queen's Hall Symphony concerts for this season have surpassed all English records for the bold originality of the programmes, the names of Mahler, Stravinsky, Scriabine and Schönberg appearing as representatives of the "music of the future." The policy of both the conservative and the advanced has been endorsed by the public, judging by the attendance at the concerts. Sir Henry Wood has increased the size of his orchestra to one hundred and ten, employing among the string players, for the first time this season, six ladies.

London has now, not only four first-class orchestras composed of men, but the orchestra led by Miss Kimpton and composed largely of ladies, and the "Sharpiro Ladies' Orchestra," also made up in like manner chiefly of ladies. There is, in fact, at the present time, much musical activity in England and many new developments that I must leave over for later consideration.

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MUSIC IN MONTREAL

MONTREAL, *March 26th, 1914.*

In local musical circles it is considered a great pity that the Quinlan Opera Company should have ended up its local season with a performance of "Tannhauser," which was woefully below the high standard maintained throughout the remainder of their repertoire. That it will assuredly detract from the excellent impression which the company would otherwise have left behind it goes without saying, for those of the large audience whose first visit it was to His Majesty's during the Quinlan's stay will undoubtedly judge the merits of the company upon what they saw, without any consideration whatever of the really fine work which was done, but which they did not see. If, however, sad blunders were made in the casting of the principal roles of some of the operas presented it must be admitted that the work of the Quinlan Company was generally satisfying and of an altogether unexpected high standard. Montreal musical lovers are watching with interest the negotiations which are under way to bring the Quinlan Company back here in November for a four-weeks' season. The backers of the scheme include Lieut.-Col. Frank Meighen, the patron of grand opera in Montreal, and Sir Thomas Shaughnessy, who is among one of the principal supporters of grand opera in this city.

Musically speaking, this is what might be termed the half-and-half season. Most of the big professional concerts have taken place and but few remain to be heard. Local amateurs are busy as is their wont about this period of the year and students' concerts are the rule rather than the exception. Some of them are good, some the opposite, but on the whole, the teaching of music in Montreal appears to have reached a high standard.

Two big concerts, however, remain to take place before *finis* is written to the local musical season of 1913-14, one of the most successful, by the way, that Montreal has ever had, not from the view point of box office receipts, but from the facilities afforded music lovers of hearing some really great artists

Mr. Veitch is bringing Madame Clara Butt and Mr. Kennerley Rumford to the Arena on April 24th, and their programme includes numbers which are inseparably united with the name of the popular English artists.

Then, Mr. J. A. Gauvin, the well-known Quebec impressario, is arranging a big concert festival, which will take place in the Arena late in April, at which artists assisting will include Ysaye, the violinist, Gerardy, the 'cellist,

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Madame Frances Alda Camille Decreus, the pianist, and Frank La Forge, the noted conductor. That the big arena will be sold out is assured, especially in view of the fact that the event will be given under vice-regal patronage.

Madame Evelyn Scotney is giving a concert in Windsor Hall, the evening of April 3rd, under the management of Mr. Stevenson, a newcomer in the ranks of musical managers. Madame Scotney was a prominent member of the Montreal Opera Company during its second season here, and her colorature is unrivalled in its beauty. She will be assisted by Mr. Howard White, her husband, and Charles Strong, conductor of a Boston Opera Company, of which Madame Scotney is a permanent member.

A pleasing programme, including several numbers by local composers, has been prepared for the Plamondon-Michot Choral Society concert, which takes place in the Ritz-Carlton this evening. Mr. Arthur Plamondon, the talented director of the organization, will conduct.

The mixed choir of St. Louis de France are preparing for their annual concert, which will take place this month. The "Damnation of Faust," of Berlioz, will be the principal offering. The entire work is said to be replete with brilliant choral music. As to the orchestration part, this will be given by the pick of Montreal instrumentalists.

Mr. J. H. Shearer, the talented organist of the American Presbyterian Church, has been compelled to resign his position owing to ill health. Mr. Shearer, who has occupied a very prominent place in the local musical world, has been ordered by his physician to take a complete rest, and he will shortly proceed to Scotland, his home, to recuperate his strength.

The Westmount Oratorio Society is doing splendid work and gave a most interesting concert in Victoria Hall on the evening of Thursday, March 26th. The concert was given under the direction of Mr. Williamson, who has been indefatigable in his efforts to make the affair the success it was.

H. P. F.

* *

ROBERT O'DWYER RECOGNIZED

THE merits of Mr. Robert O'Dwyer as a composer of Irish music have been recognized, the Senate of the National University of Ireland having appointed him to the Dublin corporation professorship of Irish music.

* *

ORDERS for advertisements from persons unknown to the Editor must be accompanied by remittances.

MUSIC IN OTTAWA

OTTAWA, *March 23rd, 1914.*

Miss Winifred Bambrick, the young Ottawa harp soloist, continues to meet with favour in her American recitals. At Perth Amboy, New York, recently, the Press says: "The recital given by Miss Winifred Bambrick was most brilliant. The apparent youth of the artist first attracted the audience, but it was her tone and execution which held their attention throughout a delightful and varied programme.

The Canadian club has for several years given a series of luncheons on Saturday afternoons, at the Chateau Laurier. At each there has been a guest, who afterwards addressed the Club. Until Saturday, March 21st, when Mr. Arthur Farwell was its guest, the Club has never been addressed on any subject relating to music. Mr. Arthur Farwell has recently completed his fourth year as Supervisor of Municipal Concerts of New York City, and in his address on "Music for the People" said during that time he had demonstrated that the best music can be, and is, appreciated by the masses, who have attended in almost countless numbers, the open-air band concerts given under Mr. Farwell's supervision, and have listened with enjoyment to some of the finest music by the world's most eminent composers. Mr. Farwell is himself a composer, and writer, of wide reputation, and in a masterly address presented the explanation of a broad revolutionary principle of musical progress which is the chief outcome of the reformed municipal music system he advocates.

The public seem at last to have awakened to the merits of the splendid musical organizations which Ottawa possesses, and this winter for the first time have given them proper financial support. The Choral Society has for the first time in some years been able to meet all liabilities, and I am glad to say in a measure been able to recognize the splendid services of its able conductor, J. Edgar Birch, with a substantial purse of gold.

The Orpheus Glee Club, too, a younger organization, at its concert in the Russell Theatre, on March 4th, was greeted by a large and fashionable audience which included a party from Government House. Under the splendid direction of its conductor, Mr. Jas. A. Smith, the chorus showed marked advancement and sang with a unanimity, precision and musical understanding that were delightful. The soloists were Mrs. Edith Chapman Gould (soprano), of New York, whose every appearance strengthens the excellent impression she has made here (she has been heard in Ottawa for the past four years and a Glee Club concert would hardly seem complete without the addition of her charming personality and refined musical interpretations); Miss Helen Langdon, an Ottawa 'cellist, a pupil of Mr. Donald Heines, was heard in several numbers with much pleasure, she is a young artist who is making rapid progress in her art. In Mr. Percy Kirby the Society has been fortunate in acquiring an accompanist of signal ability. Mrs. Donald Heins and Miss M. Bonner, violinists, in their obligatos, added much to the general effect of the varied programme.

Thanks to Lady Evelyn Farquhar, wife of Col. Farquhar, Military Secretary to H.R.H. the Duke of Connaught, the Morning Music Club were enabled to hear Mme. Emilia Conti, soprano, of London, in song recital on March 19th. It was one of the most notable contributions to the excellent series of concerts which the Club has given. Mme. Conti has appeared with much success in the famous concerts of Queen's Hall, London, and it is quite safe to say that seldom has any artist created such a profound impression as has Mme. Conti. Gifted with an unusually charming stage-presence, she possesses a voice of rare quality and interprets her programmes with an individuality that captivated everyone. In two of her numbers Mrs. Donald Heins gave violin obligatos with rare skill and with Mrs. F. M. S. Jenkins at the piano the recital was made truly memorable. Mme. Conti was honoured in her recital by the presence of H.R.H. Princess Patricia and is remaining for a short visit as a guest of Lady Farquhar.

The new Chalmers Presbyterian Church was opened on Sunday, March 22nd, with a most interesting service. The choir of some forty-six voices, under the direction of Mr. Jas. A. Smith, organist and choirmaster, gave a distinguishing addition to the musical portion of the service. The organ, a three manual one, has been practically re-made by the Canadian Pipe Organ Co., and is now one of the best in the city. It consists of thirty-five speaking stops, eleven on the great, twelve on the swell, seven on the choir and five on the pedal organ, with numerous couplers. The action is tubular throughout, and it is a valuable addition to our none too many good organs.

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A musical event to be anticipated with pleasure though not yet a certainty, is a concert by Ysaye, assisted by Mrs. Jean Munro Mulloy, soprano. Mrs. Mulloy is the wife of Trooper Mulloy, who is well-known throughout the British Empire for his distinguished services in the South African campaign. She received her musical education under the best German and Italian masters and has a colaratura voice of much beauty. She has already appeared very successfully with Ysaye in several American engagements and her appearance here with the great violinist will be one of the musical events of which Ottawa has of late had but few.

The Clemson Gold Medal, competed for annually under the auspices of the American Guild of Organists, is given for the best setting of a general anthem. In addition, the H. W. Gray Co., of New York, give a cash prize (the prize being of the value of $100).

Dr. Herbert Sanders, organist of the Dominion Methodist Church, won this in 1912. In 1913 he took the only Honourable Mention, and the prize again this year.

In consequence of this the Council of the Guild passed at its last meeting in New York a resolution that a winner in any class shall not be eligible for re-entry in that same class. Anthems for 1912: "How do Thy mercies close me round"; anthem for 1913: (Honourable Mention), "O, Jesus, Thou art Standing" (published by Woodward & Co., London, Ont.); anthem for 1914: "Angels from the Realms of Glory" (Christmas anthem).

L. W. H.

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ABANDONED OPERA SEASON

The March number of MUSICAL CANADA had not been off the press more than a few hours when the sudden announcement was made that the Quinlan Opera Company had shortened their Montreal season and cancelled their Toronto engagement. The news caused keen disappointment to several thousand opera lovers in this city. It is stated, however, that the company with financial backing from Colonel Meighen, will return to Canada in November and will be heard in Toronto in a comprehensive *repertoire*.

* *

THE MACCORMACK CONCERT slated for March 31st, had to be postponed till April 17th. The popular tenor was suffering from nervous shock caused by being in a railway accident, March 30th.

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MUSIC IN HAMILTON

HAMILTON, *March 22nd, 1914.*

It seems that Hamilton is to emerge from the backwoods as far as outside musical attractions are concerned. For years we have mourned the lack of a suitable hall for first-class concerts. The management of the Lyric Theatre has made the first move in the right direction in announcing its intention of bringing a series of high-priced attractions next year. By the end of this season they will have been the means of bringing Kubelik, who played here on Friday evening, March 13th, and the Clara Butt-Kennerley Rumford combination, who will sing in Hamilton during April. The Lyric is not built for concert work, but its seating capacity makes it possible to attempt what has been heretofore impossible from a financial standpoint.

Kubelik attracted a very large house who heard a programme which, though heavy, was chosen to display to advantage his marvellous technique and mastery of his instrument. It seemed to the writer that Kubelik lacked something of the personal magnetism, of the power to thrill, that one invariably associates with the violin. However, his absolutely perfect intonation and his ability to execute without apparent effort, the most transcendent technical difficul-

ties, made the performance one to be long remembered. The work of Gabriel Lapierre, his accompanist, was in itself a treat.

Walter Kirschbaum, pianist, appeared for the first time in Hamilton on March 9th, under the auspices of the Wednesday Morning Music Club. Those who were fortunate enough to be present heard a truly delightful recital. Mr. Kirschbaum plays with an earnest, masterful style which seemed to enthrall his hearers. Free from all mannerisms he was equally at home with Bach, Beethoven, and in the lighter style of the later composers. Mr. Kirschbaum has won his way into the hearts of music-lovers here, who will watch for his return with the keenest anticipation.

Minstrels can hardly be considered from a musical standpoint, and yet the performance by the Tiger Football Club, under the direction of Mr. Holly Shepherd, of Bay City, and including as it did several of Hamilton's prominent younger singers, was given with such excellence according to the rules of minstrelsy that it may not be amiss to mention it here. Mr. Shepherd, himself a professional of standing, presented a show which was really creditable, and gave local theatre-goers a chance to hear their own singers in songs and choruses which do not usually appear on concert programmes.

First Methodist Choir announce their concert in connection with the opening of the new First Church on Thursday evening, May 7th. An augmented choir of seventy voices under G. Roy Fenwick, Lic. Mus. Tor., are preparing a programme of sacred works, including Mendelssohn's "Hear My Prayer," Tschaikovski's "Legende," Noble's "I will lay me down in peace," Gounod's "Unfold ye Portals " (from the Redemption), Schubert's "Lord is my Shepherd," for ladies' voices, and other lighter numbers. The assisting soloists will be announced later.

Mr. John Coome has accepted the position of tenor soloist and choir leader at Emerald Street Methodist Church. Mr. Coome is a singer of promise and has a host of friends who will watch with interest his work in his new charge.

The choir of Centenary Methodist Church, under the direction of Mr. H. Hewlett, Mus. Bac., gave a sacred concert in Parkdale Methodist Church, Toronto, on Thursday evening, March 19th. Mr. Hewlett's singers are making an enviable reputation for themselves in Toronto, as well as at home. This is not their first appearance in the Queen City and the fact that they are making their trip an annual event may be taken as proof that their work is appreciated.

VICTOR MARSH.

MUSIC IN WINNIPEG

WINNIPEG, *March 18th, 1914.*

Is Winnipeg a musical city? This question has been frequently asked in recent years, and may be answered in the affirmative if the number of pupils' auditions which have been given since Christmas is taken into consideration. Nevertheless, Winnipeg, the capital city of Western Canada, cannot escape from the fact that Calgary, one half its size, has maintained an excellent symphony orchestra through the entire season, with an anticipated deficit of ten to twelve thousand dollars, while Winnipeg, with its boasted wealth, has done but little towards satisfying some folks that the community as a whole is genuinely musical.

Creditable performances of Coleridge-Taylor's "Hiawatha's Wedding Feast," and "The Death of Minnehaha" were given by the choir of St. Jude's Church, in Trinity Hall, on February 19th, conducted by a talented and enthusiastic amateur, the Rev. George Harrobin, the rector of the church. He had the assistance of a small orchestra of strings. The solos were sung by Mrs. H. G. Robertson (soprano), H. C. Skinner (tenor), and H. G. Robertson (bass).

There is keen competition between the orchestras of the Royal Alexandra and Fort Garry hotels. They are both excellent in the performance of popular operatic and other forms, but eliminating the pernicious rag-time from their programmes. Stephen Albrecht conducts the first-named, and Herr von Myhr the latter. Local vocalists interpolate songs from time to time.

On Monday afternoon, March 2nd, the distinguished English pianist, Herbert Fryer, gave a recital at the Fort Garry Hotel, under the

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auspices of the Women's Musical Club. Mr. Fryer is not a sensational performer, but possesses fine technique and was peculiarly skilful in clarifying the intricacies of the Chromatic Fantasie and Fugue by Bach, and giving a splendid and thoroughly musical version of the "Sixteen Waltzes" by Brahms. Weber's "Rondo Brilliante" and the two Chopin Mazurkas, together with the two Etudes, Op. 25, were brilliant efforts of pianistic skill in combination with artistic intention.

Following Mr. Fryer in the same concert hall came Arthur Friedheim, on Thursday evening, March 5th. A pianist of celebrity in the profession, he maintained his fame by a superb performance of the very difficult Liszt arrangement of the "Tannhauser" overture. Although beautifully played from a technical standpoint, Mr. Friedheim was not so emotionally successful in Beethoven's "Moonlight Sonata," yet there was the old-time Liszt spirit in his version of the Second Rhapsodie that fairly aroused the cultured audience to unwonted enthusiasm. His Chopin's numbers, comprising a couple of Etudes, the Prelude in G, and the Scherzo in B flat minor, revealed new beauties to the host of students in attendance.

It is a pleasure to record the success of Mr. Friedheim on his second visit to the city, the first was made over twelve years ago.

Mme. Clara Butt sang to a big audience in the Walker Theatre on Monday night, March 16th. She was assisted by her husband, Kennerley Rumford, and by a young pianist named William Murdoch. Mme. Butt is a great favourite here as was expressed by the enthusiastic greeting accorded her, and being in glorious voice encores were numerous. Her programme consisted mainly of songs and ballads mostly familiar to local audiences, but vocalized with such beauty of nuance that they seemed to be re-vivified with new life. What a grand vocal organ this gifted woman is blessed with!

Mr. Rumford's smooth baritone and his artistic method of using it afforded great pleasure to local connoisseurs, but he appealed most to the occupants of the galleries with his humorous songs. Harold Craxton played the pianoforte accompaniments to both singers with skill and taste.

On the same Monday afternoon (March 16th), the Russian violinist, Michael Matoff, now a permanent resident of this city, gave a recital in the concert hall at the Fort Garry Hotel, under the auspices of the Women's Musical Club. He was more successful in the familiar "Souvenir de Moscou," by Wieniawski than in any other number, but did not seem at his ease in the two movements of Lalo's "Symphonie Espagnole." Yet he gave pleasure in a "Paraphrase on a Swedish Air," by Rudolf Friml, as well as in a "Serenade" by d'Ambroise.

Madame Meyer, a new arrival, vocalized with artistic effect a group of four songs by Mascagni, Roger Quilter, R. Schumann, and Caesar Franck. The accompaniments were tastefully played by Miss Mary L. Robertson.

The formation of a Symphony Orchestra Society seems to be an actual achievement, a charter of incorporation having been secured from the Manitoba legislature for the formation of a company with a capital of sixty thousand dollars, placed at one dollar a share. At the time of writing it is said that two thousand shares have already been taken up.

At a meeting held at the Fort Garry Hotel on Monday, March 9th, the following honorary officials were elected:—President, J. A. M. Aikens, M.P.; sec.-treas., J. B. Smith. The board of directors has four women members, enthusiastic devotees of music, Mrs. J. A. M. Aikens, Mrs. E. M. S. Fite, business manager of the Kitchen Pianoforte School, Mrs. Higginson, president of the Women's Musical Club, and Mrs. W. J. Boyd, besides male associates.

CHAS. H. WHEELER.

* *

MUSIC IN SASKATOON

THE value of world's tours undertaken by famous artistes is not always realized, as it might be, if we considered the results from an imperial standpoint. Great singers and musicians from the Homeland often accomplish greater and more lasting work than an ambassador can do, simply because the former possesses the power of calling upon that undefinable bond of human sympathy which touches the heart and invariably draws a response. Mme. Clara Butt, glorious artiste, does this. She arouses that sentiment and inperialistic instinct which we all possess in greater or lesser measure, and which, prior to her magic art, may have lain dormant in us. The magnetism of her voice awakens our own slumbering chords, attuning them to the highest and noblest response they are capable of. Thus is the great contralto, along with others of her race, doing a magnificent work for the Motherland. Mme. Butt's visit to Saskatoon constituted a memorable occasion for all music lovers. The programme was classical and selected with artistic judgment and taste. The most perfect renderings of the evening were Handel's "Largo" and Hullah's setting of Kingsley's "Three Fishers. ""L'Angelus," an old Bretagne melody, was noteworthy in that it revealed the beautiful

tone of Mme. Butt's voice, yet it was in Brewer's "Fairy Pipers" that the audience appeared to revel most. It is not too much to say that in this song Mme. Butt held her audience spell-bound by her superb artistry. Mr. Kennerley Rumford was excellent, in spite of being judged by an audience whose powers of criticism were sharpened by the feast of song offered by Mme. Butt. The work of Mr. Murdoch and Mr. Harold Craxton, at the piano, was quite up to the general standard of the recital. Mr. Raymond Williams' contribution of a couple of organ accompaniments was given in good style.

Only a small audience greeted Mr. Arthur Friedheim and Mr. Gabriel Ysaye, jun., who appeared here in a joint recital last month. Mr. Dichmont proved a sympathetic accompanist. Both the Butt-Rumford and the Friedheim-Ysaye recitals were held in one of the city churches, which fact may have had something to do with the meagre attendance.

Local preparations for the Provincial Musical Festival, to be held in this city on May 2nd, 3rd and 4th, are well advanced, and the numerous local organizations intending to compete are actively engaged on the test pieces.

We have also had a visit from Miss Jessie MacLachlan, the Scottish ballad singer. Miss MacLachlan has still that magnetic personality which is so great a part of her equipment, and her popularity is unabated. Her concert party is judiciously selected.

The annual concert given under the auspices of the University Glee Club this month revealed splendid musical advancement on the part of the vocalists marshalled under the *baton* of Mr. J. Edward Fisher and his deputy, Mr. W. C. Fyfe. The principal item on the programme was Coleridge-Taylor's "Death of Minnehaha." The *soli* portions of the cantata were taken by Mrs. Sammis and Mr. A. B. Douthwaite.

The cast for the production of "The Bohemian Girl" by the Saskatoon Amateur Grand Opera Society (conductor, Mr. W. R. Lowe), has been selected. The presentation will take place during Festival week.

April 5th is the date set for the performance of Stainer's "Crucifixion," by the Third Avenue Methodist Church Choir. Mr. Francis Stevenson will conduct.

Mention of Mr. Stevenson's name reminds me that that gentleman has been honoured by election as president of the Musicians' Club. The honour is well-deserved, and the same may be said of the vice-president, Mr. W. E. Cowen, a gentleman who has done much for the advancement of music in this city.

The Sunday evening concerts by the Saskatoon City Band, conductor, Mr. T. Miller, and the 105th Saskatoon Fusiliers, Mr. H. Sagar, respectively, continue to be well patronized, and although rag-time is in evidence on every programme, high-class compositions are not ignored.

R. W. T.

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TORONTO CONCERTS

Frederick Phillipps (basso) and Edouard Hesselberg (pianist) gave a very successful joint recital in Foresters' Hall on Feb. 26th, under the patronage of the Lieutenant-Governor and Lady Gibson. Both artists were in splendid form and gave all their selections with force and finish, amply demonstrating their claims to rank in the forefront of concert performers. Mr. Phillips sang the "Pagliacci" Prologue, Gounod's Vulcan's Song, Wagner's "Star of Eve," Gounod's "Even Bravest Hearts," and "Danny Deever," by Damrosch, all in English, and with unerring intonation, firmness and fine sense of dramatic effects. Mr. Hesselberg once more proved his rank as a piano virtuoso and poetic artist in a selection that included Beethoven's Thirty-two Variations in C minor, Nevin's "In my neighbour's garden," Chopin's C minor Nocturne, his own transcription of the "Thais" Intermezzo, his own brilliant "Am Wasserfall," and the Schubert-Tausig "Marche Militaire." Both artists won enthusiastic demonstrations of applause.

* *

Victoria Presbyterian Church Choir, under the direction of Donald C. MacGregor, at their annual concert, on February 26th, won a still more brilliant success than even that of last year. Hundreds of people were unable to obtain admission, the seating capacity of the church being taxed to its utmost limit, so great was the interest taken in the event.

The choir, which has been developed to a surprising extent in tone quality, shading and technique, was not enough in evidence, the greater part of the programme being taken up by popular solo artists. The choir sang with a beautiful musical quality of voice in Crouch's "Kathleen Mavourneen," Grieg's "Olaf Trygvason," the women's chorus, Bunning's "Sunshine and Butterflies" and Blackley's part song, "Jessie's Dream." Mr. Donald MacGregor, the choirmaster, may be honestly congratulated in what he has accomplished in developing his choir in the finer qualities of *ensemble* singing. The solo talent was a brilliant representation of our local artists. Mr. W. G. Armstrong, baritone, gave a fine, virile rendering of Dewar's

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"The Braes of Mar," with the added distinction of expressiveness. Mr. George Dixon, one of Canada's leading tenors, sang Balfe's "Come into the Garden, Maude," with fine tone quality. Mr. Ruthven McDonald sang "O Ruddier Than the Cherry" with his accustomed manliness of style and robustness of voice, and Mr. Donald C. MacGregor won honours by his finished rendering of the exacting "Toreador" song from "Carmen." Mrs. Mabel Manley-Pickard's charming voice and style were heard to advantage in a couple of solos, and Mr. Redferne Hollingshead, as usual, made a hit in his solo. Mr. Will Moore, tenor, and Miss Meta Jewell were also favourably received in their solos. Mr. Roland Roberts contributed a violin solo, which was a feature of the programme, as was also the clever sketch, "Humour at the Piano," by Jules Brazil, and the elocutionary recitation from Dickens by Le Roy Kennedy. Dr. Harvey Robb and Miss Henriette Wallace distinguished themselves as capable and sympathetic accompanists.

* *

TORONTO STRING QUARTETTE.—The Toronto String Quartette gave their last concert of the season on March 18th in Conservatory Music Hall before a large and enthusiastic audience. The quartette were in splendid form, and in their selections, which consisted of Haydn's quartette No. 30 in G minor, Borodin's quartette No. 2 in D major and D'Ambrosio's quartette, op. 42, the Andante and Allegro, they showed not only versatile grasp of interpretation, but admirable technical finish and a fine command of tone colouring. The transparent music of Haydn, always melodic, was rendered with delightful clarity and simplicity of style. The Borodin quartette, heard for the first time in its entirety, proved interesting music and of clever workmanship, the *ad captandum* movement being the Nocturno, with its appealing melody alternating between the violin and violoncello. The D'Ambrosio movements were examples of artistically graded dynamics, as well of contrasted expression. The Quartette were recalled after each work.

* *

MISS VIVIAN SPENCE, pupil of Mr. W. O. Forsyth, gave a piano recital on March 21st, in the Margaret Eaton Hall, on which occasion she displayed an admirable equipment, playing with refreshing ease and much musical intelligence. The Andante and Variations by Beethoven, with which the programme opened, was most commendably done. In pieces by Chopin (two Etudes and Valse), Moszkowski, Scharwenka, Wagner (Pilgrim's Chorus), and Sixth Rhapsody by Liszt, she displayed fine facility and brilliancy in passage work, a beautiful tone, and a refined style. Her playing was received with enthusiasm by a large audience. Miss Bird Hagerman, who assisted, is a contralto, and she revealed many qualities of merit in the interesting songs she sang to the well-played accompaniments of Miss Vera Hagerman.

* *

MISS EDITH MAY YATES, from the studio of W. O. Forsyth, gave a most successful recital on March 13th at Foresters' Hall, before a fashionable audience. Miss Yates chose for her opening number Edward MacDowell's "Sonata

Tragica," an exacting test-piece of both technique and interpretation. In regard to the first requisite Miss Yates shewed herself equal to the demands of the work, while in regard to the second, her reading was clear and intelligent. Miss Yates subsequently gave nine programme numbers, including Rubinstein's Staccato Etude, Chopin's Nocturne, op. 15, No. 2; Liszt's "St. Francis walking on the Waves"; W. O. Forsyth's "A Summer Afternoon"; Goltschalk's "Banjo," and the Gounod-Liszt "Faust" waltzes. In this selection she revealed sympathetic versatility and highly developed execution. She had the welcome assistance of Mrs. John A. Walker as vocalist.

* *

The Toronto Symphony Orchestra gave the seventh concert of this season at Massey Hall, on March 5th, before two thousand eight hundred people. The engagement of Mischa Elman as solo violinist had, of course, much to do with the very large attendance. Mischa Elman as his first number gave Tschaikovski's Concerto, the only one he ever wrote for the violin, which the soloist performed with a dazzling demonstration of technical virtuosity in the first and third movements, and with beautiful expressiveness and tone colour in the Canzonetta or middle movement. Later in the evening he reappeared in two short numbers, the Schubert-Wilhelmj "Ave Maria" and the Sarasate "Zigeunerweisen." The "Ave Maria" was rendered with a fine glow of tone and exalted expression, and as to the Sarasate number, the last movement was taken at a speed that took one's breath away. Mr. Elman here cheerfully responded to the demand for extra numbers, two of them being Paganini Caprice and the Dvorak "Humoresque." The orchestra, in addition to playing the accompaniment to the concerto with sympathetic reserve, gave a finely finished performance of Cherubini's overture "Anacreon," and a refined rendering of Grieg's second suite to "Peer Gynt," distinguishing themselves patticularly in the "Solveig's Lied," one of the composer's most exquisite lyric creations. And they closed the programme with a brilliant performance of Dvorak's "Carnival." Mr. Elman's short pieces were artistically accompanied on the piano by Mr. Percy Kah[illegible].

* *

The Toronto Musical and Dramatic Club gave their first public performance at Columbus Hall, on March 17th before a society audience. Two one-act plays by Arthur Baxter revealing a pretty humour of a subtle type were most interestingly and creditably presented, the exponents being Lawrence Lugoden, Mabel Doherty, Richard Fairfax, Eric Packer, Marjorie Wilkinson, Edith Yates, G. F. Hayden, Harry Goldhardt and Wallace Sault. A setting of the music of "Pinafore" to a new libretto by Arthur Baxter was capitally acted and sung by Mabel Doherty, F. M. Fisher, Wallace Sault, George Dixon, Goldwin Stewart, Frank Oldfield, Jack Lenie, Marjorie Gray, Laura Howarth.

George Dixon, of the vocal staff of the Hambourg Conservatory of Music, Miss Laura Howarth, Mr. Goldwin Stewart, Mr. Arnold Davidson and Mr. Arthur Baxter are all pupils of Mr. David Ross, the well-known tenor and vocal teacher, and all of the Hambourg Conservatory of Music.

If the Club maintains the high standard set on its first public evening it will fill a long-anticipated want in Toronto.

* *

The Hamilton Centenary Methodist Church Choir, W. H. Hewlett, director, made a splendid shewing at their concert on March 19th, in Parkdale Methodist Church. Altogether a choir of distinction, was the unanimous verdict of the audience.

* *

Successful Concerts at the end of March were Mr. T. J. Palmers' organ concert, in the Metropolitan Church, and that of the Toronto Glee Singers, Albert Downing, conductor. At the latter Mr. Arthur Blight and his pupil, Miss Helen Murray, soprano, won original triumphs.

* *

Miss Irene Symons' Recital.—Miss Irene Symons, dramatic mezzo-soprano, will give her *debut* recital in the Toronto Conservatory of Music Hall, under the direction of her teacher, Mr. M. M. Stevenson, on Thursday, April 16th. In order to show her versatility she will present a very comprehensive programme, ranging from heavy operatic numbers, such as Weber's "Ocean, Thou Mighty Monster" (Oberon), to delicate morceaux such as Debussy's "Mandoline" and the beautiful "Home, Sweet Home." Her German operatic numbers are all of the heavy order, viz., the already-mentioned excerpt from Oberon, and Wagner's "Dich, theure Halle" (Tannhauser) and the "Valkyrie Cry" (Walkure). These items will test the capacity of her round, full and rich voice. By request Miss Symons will sing Tosti's "Good-Bye" and the recital will conclude with the Bach-Gounod "Ave Maria," with violin, organ and piano accompaniments. In addition to the items already mentioned, Miss Symons will present

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Miss Symons received her first singing lesson from Mr. Stevenson, with whom she has studied solely ever since, and Mr. Harold Tomlinson, who will act as accompanist, is also a pupil of Mr. Stevenson, for the piano.

* *

NATIONAL CHORUS

Fritz Kreisler, violinist, and Miss Maggie Teyte, soprano, are to appear in Toronto next season as the assisting artists at the National Chorus concerts, to be given in Massey Hall, on January 19th and 20th. This announcement, which will be heartily welcomed by music-lovers, was made at the annual meeting of the General Committee of the National Chorus of Toronto, held Thursday, March 12th, at the residence of Mr. A. D. Armour, 103 Avenue Road. Sir Henry Pellatt was in the chair, and warmly congratulated Dr. Albert Ham on the excellence of this season's concert, which, he said, put the National Chorus in a class by itself. The annual report indicated a very satisfactory condition, a favourable balance being shown after paying expenses. The programme for this year's activity was outlined by Dr. Ham, who announced that a thorough reorganization of the chorus would be effected. He will begin at once with the voice tests of new applicants, and as the number of new applications is exceptionally large, despite the severity of the test, he expects to have an even larger chorus next season. At the conclusion of the meeting a vote of thanks was passed to Sir Henry for his interest in the chorus, and in response the President expressed his great appreciation of the work Dr. Ham had been doing. The speaker had been accustomed to giving his whole heart to anything in which he was interested, and it was the same with music. He extended an invitation to the chorus to be his guests at Casa Loma some Saturday afternoon in the near future to inspect the conservatories. The invitation was accepted, and the date will be announced later. The following officers were elected for the coming season:—Conductor, Dr. Albert Ham, F.R.C.A.; Honorary Patron, H.R.H. the Duke of Connaught; Patron, his Honour Sir John M. Gibson, K.C.M.G.; Honorary President, Mr. W. D. Matthews; President, Col. Sir Henry Pellatt, C.V.O., A.D.C.;

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* *

BRENDA MACRAE

According to the *Musical America*, Brenda Macrae, the Toronto contralto, is making an enviable position for herself in New York. This young artist is learning the secret of artistic growth, and that success can only be achieved by hard, hard work. To the uninitiated, who have seen and heard Miss Macrae, it seems impossible that her lovely voice and exquisite art should not be its own guarantee of success. But the way is difficult for young artists who have conscientious scruples against "paying their way" and accomplishing things with financial graft. Recently, Modest Altschuler, the famous conductor of the Russian Symphony Orchestra, heard Miss Macrae sing at a musicale, and was so greatly impressed by her voice and personality that he engaged her for the much-coveted position of contralto soloist for his spring tour. She will sing the oratorios "Elijah," "Messiah," "Redemption," "Christophorus," and also a great number of solos with and without orchestra. The tour covers a series of sixteen concerts through the eastern States, commencing April 13th.

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TORONTO CONSERVATORY OF MUSIC

Between recitals by students, dramatic performances, and many interesting functions arranged for by outside talent the concert hall of this institution was unusually in demand during the month of March. Madame Benita Le Mar's vocal recital on March 12th was greatly enjoyed by a music-loving audience, who also welcomed the highly satisfactory, warmly-coloured and authoritative piano playing of Mr. Viggo Kihl, both artists being in splendid form. Pupils of Mr. Kihl gave an informal but most successful recital in the lecture hall on March 7th, the performers being Miss Haynes, Miss Brush, Miss Morley, Miss Myers and Miss Bates, the programme including a delightful and representative list of compositions by Mozart. On March 13th and 14th, the School of Expression presented Shakespeare's "Mid-Summer Night's Dream" by lady students in a most artistic and thorough manner, with appropriate scenic effects and charming costumes, the play being given in its entirety and attracting capacity audiences on three occasions. Dr. Kirkpatrick was generally complimented on the success of this production which was throughout of an artistic and educative character in keeping with the best Shakespearian traditions, and as such was most enjoyable. The first of the *ensemble* concerts in the Music Hall was given on Thursday evening, March 19th, when the following trios were performed: Beethoven, Op. 1, No. 3, in C minor; Mendelssohn, Op. 49, in D monor; Reissiger, Op. 45, in E major, and Godard, Op. 2, in F. The pianists participating were Mrs. W. D. Hendry, A.T.C.M., Miss Elma Ferguson, A.T.C.M., Miss Constance Oakley and Miss Pearl Burford. Miss Lina D. Adamson and Mr. Leo Smith played the violin and 'cello parts respectively and the recital was a pronounced success in every particular. The next *ensemble* concert was arranged for March 28th, when trios by Saint Saens, Arensky and Schubert were announced to be given. Mr. Healey Willan's lecture on Wagner being deferred for the present, owing to the cancelling of the Quinlan Opera Company's performances in Toronto, he gave instead a lecture on Saturday morning, March 21st, on the Beethoven C minor

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The Easter vacation includes Good Friday, April 10th, Saturday, 11th, and Monday, the 13th. The Summer Term opens April 16th and closes June 30th.

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TORONTO COLLEGE OF MUSIC

On Wednesday evening, March 11th, the hall of the College was filled by an interested audience, the occasion being a demonstration of the kindergarten system of teaching music to children. The Hilda Westman method has been employed with great success in the College for some years and the originator, Miss Westman, whose classes were heard on Wednesday evening, is to be congratulated upon her success. The children who participated in the recital were: Reta Collett, Elsie Kingdon, Ruby Moore, Gwendolyn Edwards, Hazel Ruttier, Gladys Readman, Melville Gordon, Gertrude Butler, Emily Tait, Doris Walters, Ada Walters, Hector Donnell, Felix Harrison, Monica Poulton, Nellie Weatherley, Evelyn Sears, Maud Waters, Willie Greer, Marie Beynon, Gladys Woods, Sandford Braithwaite, Evelyn Orrett, Lorna Faulds, Willie Robinson, Murray Roe, Marion Carroll, Nora Freeman, Margaret Swain, Bradley Rowell, Eileen Cotton.

They were assisted by Miss Evelyn Hall, a charming young soprano, whose numbers, Massenet's "Elegie" and "Valley of Laughter," Sanderson, were very much appreciated, and by Miss Rennie Keith, who gave a creditable rendering of the Verdi-Liszt "Rigoletto." These two young ladies are pupils of Dr. F. H. Torrington. At the close of the programme testimonials were presented to the kindergarten graduates by Dr. Torrington, who commended them and their teacher, Miss Westman, upon the success of the evening.

Classes in preparation for the First and Second Year History Examinations, under the direction of Miss Alice Mansfield, Mus. Bac., were opened the week of March 16th.

A programme was presented by pupils of the Junior Grades on Saturday afternoon, March 21st.

On Friday evening, March 20th, a number of the advanced students of the piano and vocal departments participated in a musical evening at the Central Neighbourhood House, Gerrard Street West.

Miss Clara Jeffery, A. T. Coll. M., announces a

Pupils' Recital, to be given on Thursday evening, April 2nd.

The College closed for the Easter Holidays on Thursday, April 9th, and re-opens Friday morning, April 17th.

A number of Dr. Torrington's pupils were heard in an interesting recital at the Toronto College of Music, on Saturday afternoon, March 14th. The following programme was presented: Liszt's "The Erl-King," Mary Hooker; Vocal, Reichardt's "In the Time of Roses," Hazel Carter; Arditi's "Il Bacio," Annie Lawrence; Sanderson's "Those Sad Blue Eyes," Vera Wells; Arditi's "Dream of Home," Miss E. M. Hughes; Wagner's "Elizabeth's Prayer," Elgar's "Like to a Damask Rose," Mrs. Tuck; Verdi's "Ernani Involami," Beatrice Johnston.

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RUTH LEWIS-ASHLEY

In securing the services of Miss Ruth Lewis-Ashley of New York, as a vocal teacher the Hambourg Conservatory of Music brings to Toronto an artist whose voice may compare

Ruth Lewis-Ashley

with that of Mme. Schumann-Heink. Miss Lewis-Ashley studied in Paris under Frank King Clark for two years, after a long course of study in the United States under the best instructors, and appeared at Dresden, Leipsic, Berlin and other important musical centres in opera. Her greatest triumphs were scored in Wagnerian roles and in her portrayal of *Dalila* in Saint Saen's "Samson et Dalila." After wide experience in concert and opera in Europe Miss Lewis-Ashley returned to New York to teach and to appear upon the concert stage. She has been brilliantly successful as a teacher as well as a concert singer, and this addition to the faculty of the Hambourg Conservatory of Music is a big acquisition to musical Toronto. Last month Miss Lewis-Ashley appeared twice with signal success with the Boston Symphony Orchestra in Buffalo and Washington. It is understood that this famous contralto will shortly appear in Toronto at a recital under the auspices of the Hambourg Conservatory, probably to be held at Massey Hall.

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ST. JAMES' ORGAN

During the coming summer the organ at St. James' Cathedral will undergo a complete restoration. Several new stops will be added, including a large scale diapason and a tuba. The reeds will be revoiced, and the mechanism will be quite up-to-date in every respect. Dr. Albert Ham considers that, when completed, this instrument will be one of the best four-manual organs in Canada in point of tonal quality. The work has been entrusted to the Karn-Morris Company of Woodstock.

* *

T. C. M. ANNUAL CONCERT

Owing to the absence of the musical director in the Canadian Northwest during May next, when he officiates as one of the adjudicators in the Saskatchewan Musical Festival, at Saskatoon, and the Alberta Musical Festival, at Edmonton, the annual concert of the Toronto Conservatory of Music will this year be held earlier than usual, the date fixed being April 30th. As usual in connection with this important event, the entire Toronto Symphony Orchestra, under Mr. Welsman, will assist in the programme. Further particulars will be made known at an early date.

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ORGAN APPOINTMENT

Mr. George Coutts, of the Canadian Academy of Music, has been appointed organist and choirmaster of the First Baptist Church and music master of the College, Woodstock, Ont. Mr. Coutts has been for some time a talented pupil and assistant to Mr. Richard Tattersall, at St. Thomas' Church, who is to be congratulated upon the success of his pupils in obtaining good appointments, a prior example being that of Mr. F. Arthur Oliver at Bloor Street Presbyterian Church.

NEW MUSIC

BOOSEY & CO.'S NEW ISSUES FOR MARCH ARE AS FOLLOWS:—

"Only Friends," by Charles Willeby, a beautiful song of comradeship and understanding that will appeal very directly to singers who favour the quieter and more poetic forms of expression. There is great breadth and mood to the two distinctive figures that are employed as leading motives, but there is also a certain simplicity of phrase and an evenness of tonality most adequately expressing the sentiment of sincerity so vividly portrayed in the poem.

Eric Coates' compositions have been steadily gaining in popularity and his latest work, "Pierrette's Song," is by far the most pleasing and artistic number he has written. By the employment of passionate waltz measures, unity of dramatic expression between words and music has been well maintained, and the result is a song of striking character which cannot fail to please on any programme.

"O Dream Divine," by Wilfrid Sanderson, is especially noteworthy in that it marks a distinct, though none the less pleasing, departure from this composer's usual style. Of the semi-popular type, yet free from anything commonplace, the variations in rhythm and tempo give free rein to a strong flight of lyric fancy and lead up to an impassioned climax.

"Love's Journey" is another composition by the same writer and its dainty phrasing and piquant rhythm should make it very acceptable as an encore number.

Sir Frederic H. Cowen's setting of Adelaide Proctor's well-known verses, "The Pilgrims," was evidently written with special reference to the Lenten season. A rich and full chorded accompaniment over a moving bass supports the direct mode of the voice, while alternating degrees of rhythmic and tonal sequence n ould and intensify the vividly descriptive touches of Golgothian travail.

"Have You Seen the Fairies," by Reginald Barnicott, is, as the title indicates, a light and airy song of the imaginative type. It should achieve popularity as an encore number, or in a recital for children.

The other three numbers are "Only a Rose," a song of refined sentiment well expressed, taken from Amy Woodforde-Finden's cycle, "On Jhelum River"; "A Bushman's Song," the Hon. Mrs. Tennant's setting of A. B. Patterson's characteristic verses of Australia, "The Man from Snowy River"; and "I Know My Love," one of Herbert Hughes' ever-popular arrangements of a traditional Irish country song.

* *

MUSICAL CANADA has received from the publishers, Messrs. Boosey & Co., an admirable work by the distinguished Canadian composer, Clarence Lucas, being a madrigal for five part chorus, based on Edgar Allen Poe's famous poem, "The Bells." The music is melodic, splendidly written for voices, and harmonized so effectively as to be quite compelling in its dramatic forcefulness and exhilarating contrasts. The setting follows the poem closely, and there are some quite thrilling climaxes. The work is dedicated to Dr. Vogt and the Mendelssohn Choir, and thus we Torontonians may have the pleasure of hearing it superbly performed next year.

W. O. F.

* *

"Mimi," composed by J. H. Pitt, is a beautiful and original composition, illustrating the Tango Dance at its best. Aside from its value as a dance number, this Tango has real musical worth marking the high plane which can be reached by this form of rhythmic and idiomatic expression.

English press criticisms on "The Songs of Britain" proclaim, perhaps patriotically, but nevertheless eloquently, the artistic achievement of Messrs. Kidson and Shaw in rescuing and editing so many comparatively unknown and beautiful examples of British song and ballad.

* *

"Mother's Garden," by A. Herbert Brewer, is a genuine heart song in which the light and ethereal touches of the very melodious accompaniment play upon the text and bring out the sentiment of filial love and recollections of childhood.

Wilfrid Sanderson's "Up from Somerset," though essentially a topical song of England—where, by the way, it has created quite a furore—is possessed of that irresistible rhythm and stirring melody which should guarantee it a hearty welcome in any part of the world.

"A Summer Afternoon," by Robert Batten, is a barcarolle-like swing song that describes both in words and music the languorous sensations and passing fancies that come to one on a quiet afternoon in mid-summer. As a teaching piece, either vocal or instrumental, this number is specially commendable.

"When My Ships Come Sailing Home," by Francis Dorel, is the original vocal arrangement from which was transcribed the very successful pianoforte number of the same title. The fanciful text and distinctive melodic traits of

this composition fasten themselves so completely on the hearer's memory that it should make a great bid for popularity with the average music lover.

Samuel Liddle has successfully caught the spirit of Robert Burns' well-known poem, "O My Love's Like a Red, Red Rose"—The tempo (allegro vivace, triple division—$\frac{3}{4}$) as well as the general relationship of accompaniment to voice vividly import to it the determination and character of a song of passionate triumph.

The remaining two songs are "Sweet as the Graces of a Rose," a chaste and melodious number by Maud Wingate, and "The Dear Old Home is Calling," by A. Kingston-Stewart. The latter is particularly satisfying in that it is sentimental without being romantic, the uniform and natural simplicity of the melodic phrasing making it a grateful and easily memorized number.

The duet "Tango Tangle," by Augustus Barratt, is a lighter number in popular vein and is best described as a humorous and witty travesty on the vogue of the Tango.

Charles Marshall's famous song "I Hear you Calling Me," with its wonderful melodic appeal lends itself peculiarly to instrumental rendering, and the latest arrangement for violin and piano so admirably transcribed by Clarence Lucas, should become popular with violinists of all grades.

* *

THE LITOLFF EDITION

Attention is directed to the announcement of the Anglo-Canadian Music Company in regard to their having taken in stock three thousand selected musical compositions from the widely known Litolff edition. They cover a wide range of instrumental literature and are offered at very low prices considering the excellence of the edition.

* *

Ascherberg, Hopwood & Crew, Ltd., London, in publishing "The Regimental Kiddie," by Merlin Morgan, have presented a popular song which is somewhat out of the ordinary running. The opening bars for the piano are to be played "like a funeral march" and they are certainly cleverly written in the style of Chopin's "Funeral March." It must not, however, be supposed that, because of such an opening, the song is gloomy, or morbid; quite the contrary is the case, and the song is sure to "take." "Were All the World a Garden," by Harold Jenner, will suit baritones in A flat (c-c flat) and tenors in C (c-g). The melody is good. The accompaniment lies high and is somewhat piquant in its effect, and no doubt will be welcomed by many on this account.

* *

JOHN SEBASTIAN BACH

Paper on His Life and Work by J. Gordon Langlois, B.A.

When I first conceived the idea of writing a short paper on the life and works of John Sebastian Bach, the difficulty of doing so was not apparent, but as I began to wade through volumes of information on the subject in which every paragraph seemed to contain something of importance, the task assumed a much more difficult aspect.

To write about Wagner, Schumann, Chopin, and many other composers, is an easier task, as they are mostly known through the medium of a few outstanding works or particular forms of art or modes of expression, but in the case of Bach, the immense quantity and wide range of his work, make anything like a critical analysis of them impossible within the limits of a short paper.

There is a tendency, especially in America, to regard Bach as a person who lived a long time ago, and who composed a number of little preludes, fugues and inventions, which teachers delight in, and which are regarded by primary pupils as little short of devilish in their ingenuity, but as to their musical value, quite unworthy of notice.

On a short visit to Berlin, Germany, I met a young American piano student of the fair sex who claimed to have no difficulty in interpreting Wagner, Listz, etc., but she simply loathed and despised poor Bach.

But such is often the fate of great men, not only in music, but in other lines of endeavour. Witness for instance the great soldier and writer, Julius Caesar, whose clear cut, concise history of his Gallic campaigns has been boiled down into an uninteresting text book, for the torture of thousands of High School students, who probably wish he had been drowned in a certain river long before he got the chance to build a bridge across it.

So it is with Bach. His technical points have been insisted upon to such an extent that the supreme beauty of his music has been lost sight of, or nearly so as far as the student is concerned, and he or she often turns from his work for this very reason.

But in order to learn something of the real Bach, not the Bach of the music school curriculum, we must turn for a moment and look at the condition of music, especially church music

in Germany, in the late 17th and early 18th centuries.

The Italian school of music was losing its influence and German music was given no very definite impulse until the great Reformation carried its influence into the realm of church music, and took definite form in the fine old Protestant chorales or hymns, some of which are attributed to Luther himself, who, it must be remembered, was a cultivated musician as well as a great man.

Choral preludes for organ, and sacred cantatas, oratorios for soli, chorus, organ and orchestra, grew up around the nucleus of these new forms, and it is to the perfecting and multiplying of works of this nature that Bach gave his most sincere endeavour and finest genius.

Bach still held to the old form of developing his themes by imitation and fugal devices rather than the more modern forms of expression, but there is a harmonic basis underlying his work in which he often uses chords which we think are the special property of the ultra modern composers.

Bach resembles Shakespeare in that little is definitely known about his life itself, which was much less eventful than that of other composers or that attributed to other composers by their biographers, who are sometimes, it must be confessed, over anxious to seize upon and enlarge any anecdote until it far outstrips the truth in the telling. But this is a common failing in biographers and ordinary mortals as well.

The Bach family may be traced back to the 16th century. They were of peasant birth, and scattered through the northern part of Germany. The first musical record of the family tells of a certain Viet Bach, and his son, Hans, who were musicians of local superiority in Welchmar. There were many musicians throughout the various generations and branches of the family. Johann Christoph Bach, organist at Eisenach, 1665, had twin sons one of whom also Johann Christoph became the father of the great Johann Sebastian.

Johann Sebastian was born in Eisenach in 1685. The house of his birth is preserved in the town and may still be visited by the curious. He was brought up under the care of a brother, Johann Pachabel Bach, organist at Ordrhuff, a small town in Thuringia. The surroundings of an organist's home gave him, or rather developed in him his natural leaning toward church music, while the quiet life gave him opportunity for earnest concentration on the facts and inner principles of his art without the distraction of an audience or the temptation to stoop to please one. A pretty anecdote is told of his youthful days in his brother's house (See Parry's "Bach," pp. 30-31), which I will quote as told by Parry in his splendid biography of Bach:

"It is told that his brother John Christoph had a collection of the most valuable compositions by such men as Kerl, Froberger, and Pachelbel, which was kept locked up in a bookcase with a latticed front; and that John Sebastian managed to extract the roll through the lattice-work and endeavoured to copy out its contents surreptitiously by moonlight; and that John Christoph found it out and took the collection away. The latter part of the story is superfluous, except as indicating a touch of human nature which might be interpreted in various ways; but the story itself is especially notable as the first recorded instance of the practice, which was characteristic of John Sebastian from first to last, of studying the works of men of undoubted ability in different branches of art, and gaining insight thereby into the methods and principles of art, in order to apply them to the higher purposes which his finer insight and more richly endowed disposition suggested."

At school he learned the usual subjects, including Latin, mathematics, and orthodox theology. Music was also cultivated and he sang as a boy in his brother's choir.

In 1703 he struck out for himself and entered the service of the brother of the Duke of Weimar. Shortly after, he had the opportunity to play the organ at Arnstadt, where his performance was such as to assure him the organship of the Protestant church there, which position he accepted. The organ, one of twenty-three stops, was the pride of the town, and Bach was considered very fortunate to secure it at the early age of eighteen. He was also cantor, or choir leader.

(To be continued)

* *

Mr. H. E. J. Vernon, Mus. Bac., F.C.G.O., of Hamilton, has been appointed to the post of organist-choirmaster of St. Luke's Church, Toronto. Mr. Vernon was highly recommended by Dr. Albert Ham, of St. James' Cathedral, Toronto.

* *

Mr. A. E. David, tenor soloist, has resigned from Sherbourne Street Methodist Church, to accept a similar position at Avenue Road Presbyterian Church, where an excellent choir is under the direction of Marley R. Sherris, baritone. Mrs. Mabel Manley Pickard is with Mr Sherris as soprano soloist.

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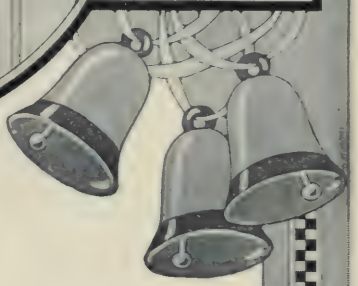

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